

A
S Y S T E M
Rev. Jn.^o OF Barry
R H E T O R I C K,

In a METHOD entirely New.

CONTAINING

All the TROPES and FIGURES, necessary to
illustrate the *Classicks*, both Poetical and Historical.

For the Use of SCHOOLS.

By JOHN STERLING, M. A.

Utile dulci.——

HORAT.

To which is added,

THE
ART of RHETORICK
MADE EASY:
OR THE
ELEMENTS of ORATORY,
Briefly stated, and fitted for the Practice of
The STUDIOUS YOUTH of
GREAT-BRITAIN and IRELAND:
Illustrated with proper EXAMPLES to each Figure,
and a Collection of SPEECHES from the
best ENGLISH AUTHORS.

By JOHN HOLMES.

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THE P R E F A C E.

*I*T would enlarge this Preface beyond its due Bounds, to attempt to prove the Advantage of a Rhetorical System in general, in order to a right Understanding of the Classics: I shall therefore only briefly acquaint the Reader, what Laws I prescribed to myself, and have strictly observed, in this Composition, so far as it is my own, the Latin Definitions being mostly Farnaby's; and then the particular Manner, in which I use it.

First, I determined, for Method's Sake, in the English System, to allow a Distich for every Figure, which in the Latin is generally explained in one Line, and sometimes less: because our Language, being not so concise as the Latin, could not in so few Words give, in an intelligible and easy Turn of Expression, a full and exact Definition of the Figure, its Nature and Use; with such Observation, as is sometimes equally necessary with the very Definition.

Next I resolved, that the Name of the Figure should begin the Distich, or have only a Monosyllable before it: because, had it been placed in the Middle or End of the first, or any Part of the second Line; it is certain, the Memory might not be able immediately to recollect the Beginning of the Definition: whereas now, no sooner is there Mention made of the Name, than that easily follows in a natural Order; which, I believe, adds considerably to the Work.

Thirdly, I have taken Care to separate the Example from the Rule: because Boys are often apt, to lay an equal Stress on every Word contained in the Rule; and generally want Judgment, to distinguish betwixt that, and the Example that illustrates it. Besides, it does not seem to me so proper, to give the Example in Verse; because the Measure must require some Words, to which the Rule adds no Weight in that particular Circumstance: whereas in this Scheme I have chosen such Examples, as I thought

most proper, easy, and familiar, and best adapted to the Design of the Figure; without adding one Word more, than was absolutely necessary to compleat the Sense.

Fourthly, because the Names of the Figures, excepting very few, are Greek Words, and consequently cannot excite in their Mind the proper Ideas affixed to them, without a tolerable Acquaintance with the Original; I thought it would be very necessary to translate them into English, and also to give their Derivations from the Greek; that the young Student may not only understand the Figure itself, but also the particular Meaning of its Name.

Preface to Mr. HOLMES's Rhetorick.

WHAT now remains, is to mention the Improvements made in this Piece, and to whom we are obliged for them. Having looked over some Performances for this Purpose, none came so near the original Design, as Mr. Holmes's, to whom the Publick is much indebted for his other Labours, in improving the Education of Youth. On attentively considering his Art of Rhetorick, we were immediately led to make Use of it; he having introduced his System with an Explanation of its Nature and Use, pointing out the Parts of a Theme and an Oration, with which the Knowledge of Rhetorick is so connected, that the Ability of performing with Excellency one or other depends on the proper disposing of Words and Sentences, and so connecting them as to have all the Advantage of Language, which is centered in Rhetorick.

This Knowledge has been hitherto confined to the learned Languages; and it has been thought that Instances of its Use were no where to be found, but in the Classics: which has erected such a Veneration for them, as to deprive every other Performance of any Merit in that Way.

Upon how unfair a Foundation this Superstructure has been raised, must appear from this Performance; in which the Trope, Figure, Allegory, &c. being the Flowers collected

The P R E F A C E.

v

collected from the Bed of Rhetorick, are illustrated from the Sacred Writings. This may in Time give them that Dignity they merit, in this Particular; and add to the Reverence and Respect, every intelligent Being should pay to the Word of GOD.

This Performance is peculiarly adapted to the English Reader: and, as our Language of late is rising to a Dignity its Natives would gladly see established, nothing can engage a Fondness for it, more than a Piece (however diminutive) that points out her Beauties, and shews that she is not less destitute of them than any other Tongue.

That the Scholar therefore may have some Pieces ready for his Praxis, we have selected some of the most capital Pieces from English Authors, as Instances of the several Passions of the Mind, and the different Modes of Speech; which by a proper Use, under the Inspection of his Teacher, may enable him in Time to speak with Fluency and Elegance, and remove a criminal Modesty, so frequently a Bar to Genius.

I N D E X

I N D E X

O F T H E

N A M E S of the F I G U R E S.

Note, The numeral Figures, following the Names of the Figures of Speech, shew where the Distich both in English and Latin is to be found.

Æ Nigma	18	Ecphonésis	52
Æ tiología	40	Eéthlipsis	89
Allegoria	8	Elleipsis	72
Anacœnôsis	56	Enallage	82
Anadiplôsis	25	Enantiôsis	37
Anáphora	21	Epánados	26
Anástrophe	84	Epanalépsis	24
Antanaclásis	19	Epanorthôsis	54
Antimería	83	Epénthesis	63
Antimetábole	36	Epiphonéma	53
Antíphrasis	12	Epístrophe	22
Antiptôsis	88	Epítrope	43
Antithesis	67	Epizeúxis	27
Antonomásia	9	Erotésis	51
Aphaéresis	61	Evocatio	85
Apócope	64	Hellenísimus	79
Apóphasis	47	Hendiadys	50
Aporía	57	Homoiooteleúton	32
Aposiopésis	55	Hypállage	78
Apóstrophe	59	Hypérbaton	76
Appositio	87	Hypérbole	6
Atteísimus	14	Hy'phen	81
Asyndeton	75	Hypotypôsis	34
Catachrésis	5	Hy'steron	77
Charientísimus	13	Incrementum	44
Clímax	28	Invérsio	41
Diaéresis	94	Irónia	4
Díalyton	75	Litôtes	10
Diasýrismus	15	Metalépsis	7
Diástole	92	Metáphora	1
		Metáthesis	

CONTENTS, &c.

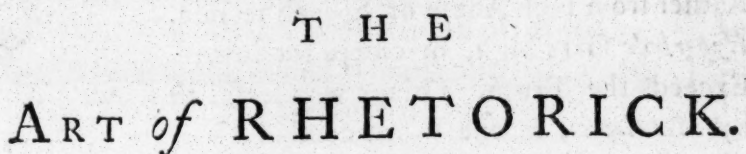
vii

Metáthefis	66	Prolépfis	42
Metony'mia	2	Proſopopoëia	58
Onomatopoëia	11	Próſthefis	60
Oxymóron	39	Sarcáſmus	16
Paradiáſtole	35	Syllépfis	74
Paragóge	65	Sy'mploce	23
Paraleipfis	48	Synæceiófis	38
Parechéfis	33	Synaérefis	93
Parégmenon	30	Synalaépha	90
Parénthefis	70	Synathroéſmus	46
Paroémia	17	Sy'ncope	62
Parólce	71	Synécdoche	3
Paronomáſia	31	Synony'mia	45
Períphraſis	49	Sy'ntheſis	86
Pleonáſmus	68	Sy'ſtole	91
Plóce	20	Tíméſis	80
Polyptóton	29	Zeúgma	73
Polyſy'ndeton	69		

CONTENTS to Mr. *Holmes's* Rhetorick.

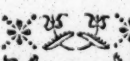
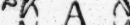
A		C.	
A CTION,	Page 45	Caffius, tempting Brutus	62
Allegory	36	Catacreſis	37
Anadiploſis	42	Catiline, an Account of	45
Anaphora	41	— his Speech	48
Anáſtrope	39	— In Engliſh	50
Antanaclaſis	42	Climax	39
Antony's Oration	72	Cato's Soliloquy	65
Apophafiſ.	38	Compoſition	35
Aporia	38	D.	
Apoſiopeſis	38	Declamation, what, and	
Apoſtrophe	38	its parts	27
Arguments	26	Dignity	35
Aſyndeton	40	Directions for juſt Speak-	
B.		ing	83
Belial's Speech	55	Diſpoſition	27
Brutus's Oration	70	E.	
Erutus's Soliloquy	52	Ecphoneſis	38
		Ele-	

Elegance	35	Othello's Defence	53
Elocution	35	Oxymoron	40
Enantiosis	40	P.	
Epanalepsis	42	Paul, St. his Defence be-	
Epanodos	42	fore Agrippa.	31
Epanorthosis	38	Parabole	40
Epiphonema	41	Parenomasia	43
Epistrophe	41	Paragmenon	43
Epizeuxis	42	Passions, how moved	26
Erotesis	39	Periphrasis	39
F.		Phocias's Soliloquy	66
Figure	38	Ploce	42
Its Faults	41	Polyptoton	42
G.		Prolepsis	39
Galgacus's Speech	78	Pronunciation	43
H.		Prosopopoeia	41
Hamlet's Soliloquy	67	R.	
Henry the 5th's	76	Repetitions	41
Homoiooteleuton	43	— Their Uses	43
Hyperbole	37	Rhetorick	23
Hypotyposis	40	S.	
I.		Satan's Speech to his Re-	
Iago, exciting Othello to		bel Host	29
Rage	68	— tempting Eve	59
Invention	23	Symploce	42
Irony	36	Synecdoche	36
M.		Synchorefis	39
Macbeth's Soliloquy	76	Synonymia	43
Metabasis	39	T.	
Metaphor	36	Theme, its Nature and	
Metonymy	36	Parts, with the Exam-	
O.		ple	34
Oration, its Parts and Kinds	27	Tropes	36
Orators, how to be made		— their Faults	37
acceptable	45	V.	
		Voice, how to be used	43



THE

ART *of* RHETORICK.

	<p><i>Metaphor</i>, in place of proper Words, Resemblance puts; and Dress to Speech affords.</p>	<p>1</p>
	<p>A <i>Metonymy</i> does new Names impose, And Things for Things by near Relation shews. <i>Synecdoche</i> the Whole for Part doth take; Or, of a Part for Whole, Exchange doth make. An <i>Irony</i>, dissembling with an Air, Thinks otherwise than what the Words declare.</p>	<p>2 3 4</p>

EXAMPLES.

1. A Tide (Excess) of Passion. Breathe on (favour) my Enterprizes. The golden (pure, untainted) Age. 2. The Inventer is taken for the Invented; as, Mars (War) rages. The Author, for his Works; as, read Horace, i. e. his Writings. The Instrument, for the Cause; as, his Tongue (Eloquence) defends him. The Matter, for the Thing made; as, the Steel (Sword) conquers. The Effect, for the Cause; as, cold Death, i. e. Death, which makes cold. The Subject containing, for the Thing contained; as, the Mace (Magistrate) comes. 3. Ten Summers, i. e. Years, have I lived under this Roof, i. e. House. Now the Year, i. e. Spring, is the most beautiful. 4. Fairly done, i. e. scandalously done. Good Boy, i. e. Bad Boy.

TERMS Englished.

1. Translation. 2. Changing of Names. 3. Comprehension.
4. Diffimulation.

B

Affections

Affections of TROPES.

<i>A Catachresis</i> Words too far doth strain :	5
Rather from such Abuse of Speech refrain.	
<i>Hyperbole</i> soars high, or creeps too low ;	6
Exceeds the Truth, Things wonderful to shew.	
By <i>Metalepsis</i> , in one Word combin'd	7
More Tropes than one you easily may find.	
An <i>Allegory</i> Tropes continues still,	8
Which with new Graces every Sentence fill.	

TROPES improperly accounted so.

<i>Antonomasia</i> proper Names imparts,	9
From Kindred, Country, Epithets, or Arts.	
<i>Litotes</i> doth more Sense than Words include,	10
And often by two Negatives hath stood.	
<i>Onomatopœia</i> coins a Word from Sound,	11
By which alone the Meaning may be found.	

E X A M P L E S.

5. The Man, i. e. Chief, of the Flock. He threatens, i. e. promises, a Favour. 6. He runs swifter than the Wind, i. e. very swiftly. 7. Euphrates, (i. e. Mesopotamia, i. e. its inhabitants) moves War. 8. Venus grows cold without Ceres and Bacchus, i. e. Love grows cold without Bread and Wine. 9. There goes Irus, i. e. a poor Man. Æacides, i. e. Achilles, conquered. The Carthaginian, i. e. Hannibal, won the Field. Cytherea, i. e. Venus, worshipped in the Island so called. The Philosopher, i. e. Aristotle, asserted so. The Poet, i. e. Virgil, sings Æneas. 10. I neither praise your Gifts, nor despise them ; i. e. I dispraise your Gifts, yet I accept them. 11. Flies buzz, i. e. make a humming Noise. Tantarás, i. e. Noise of Trumpets, fill the Round.

TERMS Englished.

5. Abuse. 6. Excess. 7. Participation. 8. Speaking otherwise. 9. For a Name. 10. Lessening. 11. Feigning a Name.

Antiphrasis

The ART of RHETORICK.

3

<i>Antiphrasis</i> makes Words to disagree	12
From Sense; if rightly they derived be.	
<i>Charientismus</i> , when it speaks, doth chuse	13
The softer for the harsher Words to use.	
<i>Asteismus</i> loves to jest with Strokes of Wit,	14
And sily with the Point of Satyr hit.	
A <i>Diasyrmus</i> must Ill-nature shew,	15
And ne'er omit t' insult a living Foe.	
<i>Sarcasmus</i> with a bitter Jeer doth kill,	16
And ev'ry Word with strongest Venom fill.	
<i>Paræmia</i> by a Proverb tries to teach	17
A short, instructing, and a nervous Speech.	
<i>Ænigma</i> in dark Words the Sense conceals;	18
But that, once known, a riddling Speech reveals.	

FIGURES of Words of the same Sound.

<i>Antanacclasis</i> in one Sound contains	19
More Meanings; which the various Sense explains.	
By <i>Ploce</i> we a Proper Name repeat;	20
Yet as a Common Noun the latter treat.	

E X A M P L E S.

12. *Lucus*, from *Lux* Light, signifies a dark shady Grove. 13. Be not so angry. Heaven send better News. 14. Who hates not *Bavivus* Veries, let him love *Mævius*'s; and he that loves either, let him milk He-goats. 15. You gaggle like a Goose among the tuneful Swans. 16. Now, Cyrus, glut yourself with Blood. 17. You wash the Black-moor white, i. e. you labour in vain. 18. *Nilotis*'s Quill brought forth the Daughters of *Cadmus*; i. e. a Pen, made of a Reed growing by the Side of the River Nile, wrote the Latin and Greek Letters invented by *Cadmus*. 19. Care for those Things, which may discharge you of Care. 20. In that Victory *Cæsar* was *Cæsar*, i. e. a most serene Conqueror.

TERMS Englished.

12. Contrary Word. 13. Softening. 14. Civility. 15. Detraction. 16. Bitter Taunt. 17. A Proverb. 18. A Riddle. 19. A Reciprocation. 20. Continuation.

<i>Anaphora</i> gives more Sentences One Head ;	21
As readily appears to those that read.	
<i>Epistrophe</i> more Sentences doth close	22
With the same Words, whether in Verse or Prose.	
<i>Symploce</i> joins these Figures both together,	23
And from both join'd makes up itself another.	
<i>Epanalepsis</i> Words doth recommend,	24
The same at the Beginning and the End.	
<i>Anadiplosis</i> ends the former Line,	25
With what the next does for its First design.	
By <i>Epanados</i> a Sentence shifts its Place ;	26
Takes first, and last, and also middle Space.	
An <i>Epizeuxis</i> twice a Word repeats,	27
Whate'er the Subject be, whereon it treats.	
A <i>Climax</i> by Gradation still ascends,	28
Until the Sense with finish'd Period ends.	
A <i>Polyptoton</i> still the same Word places,	29
If Sense require it, in two diff'rent Cases.	

E X A M P L E S.

21. Peace crowns our Life; Peace does our Plenty breed. 22. We are born in Sorrow, pass our Time in Sorrow, end our Days in Sorrow. 23. Justice came down from Heaven to view the Earth; Justice climbed back to Heaven, and left the Earth. 24. Sins stain thy beauteous Soul; forsake thy Sins. 25. Prize Wisdom; Wisdom is a precious Jewel. 26. Whether the worst? the Child accurst, or else the cruel Mother? The Mother worst, the Child accurst; as bad the one as the other. 27. Ah! poor, poor Swain! 28. Folly breeds Laughter; Laughter, Disdain; Disdain makes Shame her Daughter. 29. Foot to Foot; Hand to Hand; Face to Face.

TERMS Englished.

21. Rehearsal. 22. A turning to. 23. A Complication. 24. Repetition. 25. Reduplication. 26. A Regression. 27. A joining together. 28. A Ladder, Stair. 29. Variation of Case.

FIGURES

FIGURES of Words of like Sound.

<i>Paregmenon</i> deriv'd from One recites More Words, and in one Sentence them unites.	30
<i>Paronomasia</i> to the Sense alludes, When Words but little vary'd it includes.	31
<i>Homoiooteleuton</i> makes the Measure chime, With like Sounds, in the End of fetter'd Rhyme.	32
A <i>Parachesis</i> Syllables sets twice ; But this, except to Poets, is a Vice.	33
<i>Hypotyposis</i> to the Eye contracts Things, Places, Persons, Times, Affections, Acts.	34
<i>Paradiastole</i> explains aright Things in an opposite and diff'rent Light.	35
<i>Antimetabole</i> puts chang'd Words again By Contraries; some Beauty to explain.	36
<i>Enantiosis</i> poiseth diff'rent Things, And Words and Sense as into Balance brings.	37
<i>Synæceiosis</i> to one Subject ties Two Contraries, and fuller Sense supplies.	38

E X A M P L E S.

30. I write friendly of Friendship to a Friend. 31. Friends are turned Friends. 32. Chime and Rhime; as above. 33. Liberty begets Mischief chiefly. 34. The Head is sick; the Heart is faint; from the Sole of the Foot, even unto the Head, there is no Soundness; but Wounds, Bruises, and putrifying Sores. 35. Virtue may be overshadowed, but not overwhelmed. 36. A Poem is a speaking Picture; a Picture is a mute Poem. 37. Truth brings Foes, Flattery brings Friends. 38. He is dead, even whilst he liveth.

TERMS Englished.

30. Derived from the same. 31. Likeness of Words. 32. A like Ending. 33. Allusion. 34. A Representation. 35. Discrimination. 36. Changing by Contraries. 37. A Contrariety. 38. A Reconciling.

In *Oxymoron* Contradictions meet, 39
And jarring Epithets and Subjects greet.

FIGURES for Proof.

Ætiology gives ev'ry Theme a Reason; 40
And, with convincing Arguments, doth season.
Inversion makes the Adversary's Plea 41
A strong, nay best Defence, that urg'd can be.
Prolepsis your Objection doth prevent, 42
With Answers suitable and pertinent.
Epitrope gives Leave and Facts permits, 43
Whether it speaks sincere or counterfeits.

FIGURES for Amplifying.

An *Incrementum* by Degrees doth rise, 44
And from a Low t'a Lofty Pitch it flies.
Synonymy doth divers Words prepare, 45
Yet each of them One Meaning doth declare.
A *Synathræsmus* sums up various Things, 46
And as into one Heap together brings.

E X A M P L E S.

39. Proud Humility. This bitter sweet. 40. Despise Pleasure;
for Pleasure bought with Pain, hurteth. 41. Had I killed him, as
you report, I had not stay'd to bury him. 42. What then? Shall
we sin; because we are not under the Law, but Grace? God forbid!
43. Go, take your Course; I will not stop your Rambles. 44. The
Wickedness of a Mob, the cruel Force of a Tyrant, Storms and
Tempests, even Jupiter's Thunder; nay, if the World should
fall, it cannot disturb the just Man, nor shake his solid Resolution.
45. Freedom and Liberty: He is yet alive; he breathes æthereal
Air. 46. Thief, Taylor, Miller, Weaver, &c.

TERMS Englished.

39. A witty foolish Saying. 40. Shewing a Reason. 41. Inver-
sion. 42. Prevention. 43. Permission. 44. Increasing. 45.
Partaking together of a Name. 46. Gathering together.

Apophafis

The ART of RHETORICK.

<i>Apophasis</i> , pretending to conceal	7
The Whole it meant to hide, must needs reveal.	47
A <i>Paraleipsis</i> cries, I leav't behind,	48
I let it pass; tho' you the Whole may find.	
<i>Periphrasis</i> of Words doth use a Train,	49
Intending One Thing only to explain.	
<i>Hendiadis</i> , for Adjectives, doth chuse	50
Their proper Substantives themselves to use.	
By <i>Erotesis</i> , what we know, we ask,	51
Prescribing to ourselves a needless Task.	
By <i>Ecphrasis</i> straight the Mind is rais'd,	52
When by a sudden Flow of Passion seiz'd.	
<i>Epiphonema</i> makes a final Clause,	53
When Narratives and Proofs afford a Cause.	
<i>Epanorthosis</i> doth past Words correct,	54
And, only to enhance, seems to reject.	
<i>Apophoresis</i> leaves imperfect Sense;	55
Yet such a silent Pause speaks Eloquence.	
<i>Anacænosis</i> tries another's Mind,	56
The better Counsel of a Friend to find.	
<i>Aporia</i> , in Words and Actions, doubts;	57
And with itself, what may be best, disputes.	

EXAMPLES.

47. I say nothing of your Idleness, and other Things, for which you cannot excuse yourself. 48. I omit the Bribes you received; I let pass your Thefts and Robberies. 49. The Writer of the Trojan War, for Homer. 50. He drinks out of Gold and Cups, for Golden Cups. 51. Was ever Virtue put to harder Tasks? 52. Alas! Oh banished Piety! Oh corrupted Nation! 53. Of so great Moment was it to raise the English Nation. 54. Most brave! Brave, said I? Most heroic Act! 55. Whom I——But it is better, to compose the swelling Waves. 56. Were it your Case, what would you do? 57. What shall I do? Must I be asked, or must I ask? Then what shall I ask?

TERMS Englished.

47. Not saying. 48. Leaving. 49. Circumlocution. 50. One into Two. 51. A Questioning. 52. Exclamation. 53. Acclamation. 54. Correcting. 55. A Pausing or Concealing. 56. A Communication. 57. A Doubting.

Prosopopœia

<i>Prosopopæia</i> a new Person feigns,	58
And to Inanimates Speech and Reason deigns.	
<i>Apostrophe</i> from greater Themes or less	59
Doth turn aside, to make a short Address.	

FIGURES of Orthography.

<i>Prosthesis</i> , to the Front of Words, doth add	60
Letters or Syllables they never had.	
<i>Aphæresis</i> from the Beginning takes,	61
What properly a Part of the Word makes.	
<i>Syncope</i> leaves Part of the Middle out ;	62
Which causeth of't, of Case and Tense to doubt.	
<i>Epenthesis</i> to th' Middle adds One more,	63
Than what the Word could justly claim before.	
<i>Apocope</i> cuts off a final Letter	64
Or Syllable, to make the Verse run better.	
A <i>Paragoge</i> adds unto the End ;	65
Yet, not the Sense, but Measure to amend.	

E X A M P L E S.

58. The very Stones of the Streets speak your Wickedness. The Mountains clap their Hands, and the Hills sing for Joy. 59. Thus he possessed the Gold by Violence. Oh! cursed Thirst of Gold! what Wickedness dost thou not influence Men's Minds to perpetrate? 60. Yclad, *for* clad, in Armour; begirt, *for* girt, with a Sword. 61. Till, *for* untill. 62. Ne'er, *for* never; o'er, *for* over. 63. Blackamoor, *for* Blackmoor. 64. Tho', *for* though, or although. 65. Chicken, *for* Chick.

TERMS Englished.

58. Feigning a Person. 59. Address, or turning away from the principal Subject. 60. Adding to. 61. Taken from. 62. Cutting out. 63. Interposition. 64. A Cutting off. 65. Producing, or making longer.

The ART of RHETORICK. 9

Metathesis a Letter's Place doth change, *66
So that the Word appear not new or strange.
Antithesis doth change a Syllable or Letter, 67
Or holds up Contrasts, as Men think it better.

FIGURES of Excess in Syntax.

A *Pleonasmus* hath more Words than needs ; 68
And, to augment the Emphasis, exceeds.
In *Poly syndeton* Conjunctions flow, 69
And ev'ry Word its Cop'lative must shew.
Parentesis is independent Sense, 70
Clos'd in a Sentence by a double Fence.
Parolce Particles doth oft' apply, 71
Which needless are and nothing signify.

FIGURES of Defect in Syntax.

Elleipsis leaves a Word or Sentence out, 72
When the Conciseness causes not a Doubt.
Zeugma repeats the Verb as often o'er, 73
As construing Words come after or before.

E X A M P L E S.

66. Cruds *for* Curds. 67. Tye *for* tie; furnisht *for* furnished ;
as we act well or ill, we shall receive Happiness or Misery. 68. I
saw it with mine Eyes. 69. Fear, and Joy, and Hatred, and Love
seized the Mind by Turns. 70. I believe indeed (nor is my Faith
vain) that he is the Offspring of the Gods. 71. He evermore, *for*
ever, feeds. 72. True, *for* it is true. 73. Nor Leaf nor Reed is
stirred by the Wind, i. e. nor Leaf is stirred, nor Reed is stirred,
by the Wind.

TERMS Englished.

66. Transposition. 67. Opposition. 68. A Superfluity. 69. Ma-
ny Copulatives. 70. Interposition of Words. 71. Prolonging.
72. A Defect. 73. A joining.

Syllepsis

<i>Syllepsis</i> , in more worthy, comprehends	74
The less; and former's Preference defends.	
<i>Asyndeton</i> , or (which the same implies.)	75
<i>Dialyton</i> the Cop'lative denies.	

In the CONTEXT.

<i>Hyperbaton</i> makes Words and Sense to run	76
In Order that's disturb'd; such rather shun.	
<i>Hysteron</i> doth misplace both Words and Sense,	77
And makes the Last, what's First by just Pretence.	
<i>Hypallage</i> doth Cases oft' transpose:	78
A Liberty, that's never us'd in Prose.	
'Tis <i>Hellenismus</i> ; when we speak or write,	79
In the like Style and Phrase as Greeks indite.	
By <i>Tmesis</i> Words divided oft' are seen,	80
And others 'twixt the Parts do intervene.	
<i>Hypben's</i> a Dash, which Parts of Words doth join;	81
Or Word to Word, another Word to coin.	
<i>Enallage</i> doth alter Person, Tense,	82
Mood, Gender, Number, on the least Pretence.	

EXAMPLES.

74. I and my Brother, i. e. we, go out to play. 75. Faith, Justice, Truth, Religion, Mercy dies. 76. Wealth, which the old Man had rak'd and scraped together, now the Boy doth game and drink away; *for* Now the Boy doth game and drink away the Wealth, which the old Man had raked and scraped together. 77. He was bred and born, *for* born and bred, at London. 78. Cups, to which I never moved my Lips; *for* Cups, which I never moved to my Lips. 79. I kept him from to die, i. e. from Death. 80. What Crime soever, *for* whatsoever Crime. 81. Purple-coloured. 82. Alexander fights, *for* Alexander fought, &c.

TERMS Englished.

74. Comprehension. 75. Disjoined, or without a Copulative. 76. A passing over. 77. After-placing. 78. A Changing. 79. A Græcism, or Greek Phrase. 80. Dividing. 81. Uniting. 82. A Change of Order.

By

The ART of RHETORICK.

11

By <i>Antimeria</i> , for one Part of Speech	83
Another's put, which equal Sense doth teach.	
<i>Anastrophe</i> makes Words, that First should go,	84
The Last in Place: Verse oft' will have it so.	
By <i>Evocation</i> we the Third recall,	85
In First or Second Person's Place to fall.	
A <i>Synthesis</i> not Words but Sense respects;	86
For whose Sake oft' it strictest Rules rejects.	
By <i>Apposition</i> Substantives agree	87
In Case; yet Numbers different may be.	
By <i>Antiptosis</i> you may freely place	88
One (if as proper) for another Case.	

FIGURES of Profody.

<i>Eclipsis</i> M in th' End hath uselefs fixt,	89
When Vowel or H begins the Word that's next.	
By <i>Synalæpha</i> final Vowels give Way,	90
That those in Front of following Words may stay.	
A <i>Systole</i> long Syllables makes short;	91
The cramp'd and puzzl'd Poet's last Resort.	

E X A M P L E S.

83. He is new, *for* newly, come home. 84. He travelled England through, *for* through England. 85. We, the People, are subject. 86. The Multitude rushes, *or* rush, upon me. 87. King George: The City, Athens. 88. Peculiar to the Latins; *as* urbem quam statuo, vestra est. 89. Si vit' inspicias, *for* Si vitam inspicias. 90. Si vis anim' esse beatus, *for* Si vis animo esse beatus. 91. Stetērunt, *for* Stetērunt.

TERMS Englished.

83. One Part for another. 84. Inverting. 85. Calling forth. 86. A Composition. 87. Nouns put in the same Case. 88. A Case put for a Case. 89. A striking out. 90. A mingling together. 91. A shortening.

Diaſtole

<i>Diastole</i> short Syllables prolongs ;	92
But this, to right the Verse, the Accent wrongs.	
<i>Synæresis</i> , whenever it indites,	93
Still into One Two Syllables unites.	
<i>Diæresis</i> One into Two divides ;	94
By which the smoother Measure gently glides.	

E X A M P L E S.

92. Naufrāgia, *for* Naufrāgia. 93. Alveo, a Dissyllable; *for* Alveo, a Trissyllable. 94. Evoluisset, *for* evolvisset.

TERMS Englished.

92. Lengthening. 93. A Contraction. 94. A Division.





ARS RHETORICA.

TROPI proprii Quatuor.

✱ ✱ ✱ ✱ D ✱ ✱ ✱ ✱ ✱	A T propriae similem translata <i>Metaphora</i>	
	vocem :	1
	Atque <i>Metonymia</i> imponit nova nomina re-	
	bus.	2
	Confundit totum cum parte <i>Synecdoche</i> sæpe.	3
	Contrà quàm sentit solet <i>Ironia</i> joculari.	4

Affectiões TROPORUM.

Durior impropriae est <i>Catachresis</i> abusus vocis.	5
Extenuans, augensve, excedit <i>Hyperbole</i> verum.	6

EXEMPLA.

1. Fluctuat æstu (i. e. excessu) irarum. *Aspirant* (i. e. favent) cœptis. 2. Inventor *pro* Invento; ut *Mars* (i. e. bellum) sævit. Author *pro* Operibus; ut lege *Horatium*, i. e. ejus scripta. Instrumentum *pro* Causâ; ut *lingua* (i. e. eloquentia) tuetur illum. Materia *pro* Facto; ut *ferrum* (i. e. gladius) vicit. Effectus *pro* Causâ; ut *frigida* mors, i. e. quæ facit frigidos. Continens *pro* Contento; ut vescor *dapibus*, i. e. cibis. Adjunctum *pro* Subjecto; ut *fascēs* (i. e. magistratus) Tarquinii. 3. Decem æates (i. e. annos) vixi sub hoc tecto, i. e. domo. Nunc annus, (i. e. ver) est formosissimus. 4. Benè factum, i. e. malè factum. 5. *Vir* (i. e. dux) gregis : *Minatur* (i. e. promittit) pulchra. 6. Currit ocior *Euro*, i. e. citissimè.

DERIVATIONES.

1. A μεταφέρω, transfero. 2. à μετονομάζω, transnominō. 3. à συνεκδέχομαι, comprehendo. 4. ab εἰρωνεύομαι, dissimulo. 5. à καταχράομαι, abutor. 6. ab ὑπερβάλλω, supero.

Voce Tropos plures nectit <i>Metalepsis</i> in unâ.	7
Continuare Tropos <i>Allegoria</i> adsolet usque.	8

TROPICI falsò habiti.

<i>Antonomasia</i> imponit Cognomina sæpe.	9
Si plus quàm dicis signes, <i>Litoteta</i> vocabis.	10
A sonitu voces <i>Onomatopœia</i> fingit.	11
<i>Antiphrasis</i> voces tibi per contraria signat.	12
Dat <i>Charientismus</i> pro duris mollia verba.	13
<i>Asteismus</i> jocus urbanus seu scomma facetum est.	14
Est inimica viri <i>Diasyrmus</i> abusio vivi.	15
Insultans hosti illudit <i>Sarcasmus</i> amarè.	16
Si quid proverbî fertur, <i>Parœmia</i> dicta est.	17
<i>Ænigma</i> obscuris tecta est sententia verbis.	18

EXEMPLA.

7. *Euphrates*, (i. e. Mesopotamia, i. e. ejus incolæ) movet bellum.
 8. *Venus* (i. e. amor) friget sine *Cerere* (i. e. pane) & *Baccho*, i. e. vino. 9. Hic adest *Irus*, i. e. pauper. *Æacides*, (i. e. Achilles) vicit. *Pœnus* (i. e. Hannibal) tulit victoriam. *Cytherea*, i. e. Venus, Dea Insulæ Cytheræ. *Philosophus* (i. e. Aristoteles) asserit. *Pœta* (i. e. Virgilius) canit *Æneam*. 10. *Non laudo tua munera nec sperno*; i. e. vitupero ea, tamen accipio. 11. Bombalio, clangor, stridor, tatarantara, murmur. 12. *Lucus*, à luceo, significat opacum nemus. 13. At bona verba precor; ne sævi magna Sacerdos. 14. Qui *Bavium* non odit, amet tua carmina *Mævi*; atque idem jungat vulpes, & mulgeat hircos. 15. In strepitu cantas. Inter strepere anser olores. 16. Satia te sanguine, Cyre. 17. *Æthiopem lateremve lavas*, i. e. frustra laboras. 18. *Arundo Nilotis* (i. e. Papyrus Nili) profert *foliolas Cadmi*, i. e. Græcas literas inventas ab illo.

DERIVATIONES.

7. à μεταλαμβάνω, participo. 8. ab ἀλληγορέω, aliud dico. 9. ab ἀντι, pro, & ὀνομάζω, nomino. 10. à λιτός, tenuis. 11. ab ὀνοματοποιέω, nomen facio. 12. ab ἀντιφράζω, per contrarium loquor. 13. à χαριεντίζεμαι, jocor. 14. ab ἀστεῖος, urbanus. 15. à διασύρω, convitior. 16. à σαρκάζω, irrideo. 17. à παροιμιάζομαι, proverbialiter loquor. 18. ab αἰνέω, obscurè loquor.

FIGURÆ Dictionis in eodem Sono.

Dat varium sensum voci <i>Antanacclasis</i> eidem :	19
Atque <i>Ploce</i> repetit Proprium ; communiter hocce.	20
Diversis membris frontem dat <i>Anaphora</i> eandem :	21
Complures clausus concludit <i>Epistrophe</i> eodem :	22
<i>Symploce</i> eas jungit, complexa utramque figuram.	23
Incipit & voce exit <i>Epanalepsis</i> eadem.	24
Est <i>Anadiplosis</i> , cùm quæ postrema prioris	25
Vox est, hæc membri fit dictio prima sequentis.	
Prima velut mediis, mediis ita <i>Epanados</i> ima	26
Consona dat, repetens. Exemplo disce figuram.	
Ejusdem fit <i>Epizeuxis</i> repetitio vocis.	27
Continuâ serie est repetita gradatio <i>Climax</i> :	28
Estque <i>Polyptoton</i> , vario si dictio casu.	29

E X E M P L A.

19. Hic *sustulit* (i. e. interfecit) matrem : ille *sustulit* (i. e. portavit) patrem. 20. In hac victoriâ *Cæsar* fuit *Cæsar*, i. e. mitissimus victor. 21. *Pax* coronat vitam : *pax* profert copiam. 22. Nasci-mur *dolore*, degimus vitam *dolore*, finimus *dolore*. 23. *Quâm benè, Caune*, tuo poteram *Nurus esse parenti*? *Quâm benè, Caune*, meo poteram *gener esse parenti*? 24. *Pauper* amat cautè ; timeat maledicere *pauper*. 25. Pierides, vos hæc facietis maxima *Gallo*, *Gallo* cujus amor tantum mihi crescit in horas. 26. *Crudelis* tu quoque *mater*; *crudelis mater* magis, an *puer improbus ille*? *Improbus ille puer*, *crudelis* tu quoque *mater*. 27. Ah! *Corydon*, *Corydon*: *me*, *me*: *bella*, horrida *bella*. 28. Quod *libet*, id *licet* his; at quod *licet*, id *satis audent*; quodque *audent*, *faciunt*; *faciunt* quodcunque molestum est. 29. *Arma* *armis*: *pedi* *pes*: *viro* *vir*.

D E R I V A T I O N E S.

19. ab ἀντανεκλάω, refringo. 20. à πλέκω,necto. 21. ab ἀναφέρω, refero. 22. ab ἐπιστρέφω, converto. 23. à συμπλέκω, connecto. 24. ab ἐπὶ, & ἀναλαμβάνω, repeto. 25. ab ἀναδιπλόω, reduplico. 26. ab ἐπὶ, & ἀνάδος, ascensus. 27. ab ἐπιζεύγνυμι, conjungo. 28. à κλίνω, acclino. 29. à πολὺς, varius, & πᾶσις, casus.

FIGURÆ Dictionis similis Soni.

Fonte ab eodem derivata <i>Paregmenon</i> aptat.	30
Voce parùm mutatâ, alludit significatum	
<i>Paronomasia</i> : ut, <i>amentis</i> , non gestus <i>amantis</i> .	31
Fine sonos similes conjungit <i>Homoiooteleuton</i> :	32
Inque <i>Parechese</i> repetita est Syllaba vocum.	33

FIGURÆ ad Explicationem.

Exprimit, atque oculis quasi subjicit <i>Hypotyposis</i>	34
Res, loca, personas, affectus, tempora, gestus.	
Explicat, oppositum addens, <i>Paradiastole</i> rectè:	35
Opposita <i>Antimetabole</i> mutat dictaque sæpe.	36
Librat in Antithetis contraria <i>Enantiosis</i> .	37
<i>Synæceiosis</i> duo dat contraria eidem.	38
<i>Oxymoron iners</i> erit <i>ars</i> ; <i>Concordia discors</i> .	39

EXEMPLA.

30. Pieridum *studio studiose* teneris. 31. *Amentis*, non gestus *amantis*; ut supra. 32. Si vis incolumem, si vis te reddere *sanum*; curas tolle graves, irasci crede *profanum*. 33. O *fortunatum, natum*, &c. 34. Videbar videre alios intrantes, alios verò exuentes; quosdam ex vino vacillantes, quosdam hesternâ potatione oscitantes, &c. 35. Fortuna obumbrat virtutem, tamen non obruit eam. 36. Poëma est *piçtura loquens*, piçtura est *mutum poëma*. 37. *Alba* lingua cadunt, *vaccinia nigra* leguntur. 38. Tam *quod adest* desit, quàm *quod non adsit* avaro. 39. Superba humilitas.

DERIVATIONES.

30. à παράγω, derivo. 31. à παρὰ, juxta, & ὄνομα, nomen. 32. ab ὁμοίως, similiter, & τέλευτον, finitum. 33. à παρηχέω, sono similis sum. 34. ab ὑποτυπώω, repræsentō. 35. à παραδιασέλλω, disjungo. 36. ab ἀντί, contra, & μεταλλάω, inverto. 37. ab ἐναντίος, oppositus. 38. à σύννοικέω, concilio. 39. ab ὀξύ, acutum, & μαρὸν, stultum.

FIGURÆ ad Probationem.

Propositi reddit causas <i>Ætiologia</i> .	40
Arguit allatam rem contra <i>Inversio</i> pro se.	41
Anticipat, quæ quis valet objecisse, <i>Prolepsis</i> .	42
Planè, aut dissimulans, permittit <i>Epitrope</i> factum.	43

FIGURÆ ad Amplificationem.

Ad summum ex imo gradibus venit <i>Incrementum</i> .	44
Verba <i>Synonymia</i> addit rem signantia eandem.	45
Res specie varias <i>Synathræsmus</i> congerit unâ.	46
<i>Non dico, Apophasis: Taceo, mitto</i> , est <i>Paraleipsis</i> .	47, 48
Rem circumloquitur per plura <i>Periphrasis</i> unam.	49
<i>Hendiadis</i> fixum dat mobile, sic duo fixa.	50

EXEMPLA.

40. Sperne voluptates : *nocet empty dolore voluptas*. 41. Imò equidem ; neque enim, si occidissẽm, sepelissẽm. 42. Hic aliquis mihi dicat, cur ego amicum offendam in nugis ? Hæ nugæ seria ducunt in mala. 43. Credo equidem ; neque te teneo, nec dicta refello. 44. Justum & tenacem propositi virum, non civium ardor prava jubentium, non vultus instantis tyranni mente quatit solida ; neque Auster dux inquieti turbidus Adriæ, nec fulminantis magna Jovis manus. Si fractus illabatur orbis, impavidum ferient ruinæ. 45. Ensis & gladius. Vivit, & vescitur æthereâ aurâ. 46. Grammaticus, Rhetor, Pictor, Poëta, Medicus, Magus, omnia novit. 47. *Non referam* ignaviam & alia magis scelestâ, quorum pænitere oportet. 48. *Taceo, mitto* homicidia, furta, & alia tua crimina. 49. *Scriptor Trojani belli*, i. e. Homerus. 50. Bibit ex auro & pateris, *pro aureis pateris*.

DERIVATIONES.

40. ab αἰτιολογέω, rationem reddo. 41. ab in & verto. 42. à προλαμβάνω, anticipo. 43. ab ἐπιτρέπω, permitto. 44. ab in & cresco. 45. à σύν, con, & ὄνομα, nomen. 46. à συναθροίζω, congreco. 47. ab ἀπό, ab, & φάω, dico. 48. à παραλείπω prætermitto. 49. à περιφράζω, circumloquor. 50. ab ἓν, unum, διὰ, per, & δύο, duo.

Ad AFFECTUUM Concitationem.

Quærit <i>Erotesis</i> , poterat quod dicere rectè.	51
Concitat <i>Ecphonesis</i> & <i>Exclamatio</i> mentem.	52
Narrata subit & rei <i>Epiphonema</i> probatæ.	53
Est <i>Epanorthosis</i> positi correctio sensus.	54
<i>Aposiopesis</i> sensa imperfecta relinquit.	55
Consultat cum aliis <i>Anacænosis</i> ubique.	56
Consulit, addubitans quid agat dicatve, <i>Aporia</i> .	57
Personam inducit <i>Protopopæia</i> loquentem.	58
Sermonem à præsentī avertit <i>Apostrophe</i> ritè.	59

Schemata Grammatica ORTHOGRAPHIÆ.

<i>Prosthesis</i> apponit capiti; sed <i>Aphæresis</i> aufert.	60, 61
<i>Syncope</i> de medio tollit; sed <i>Epenthesis</i> addit.	62, 63
Abstrahit <i>Apocope</i> fini; sed dat <i>Paragoge</i> .	64, 65

EXEMPLA.

51. Creditis auctos hostes? aut ulla putatis dona carere dolis Danaum? 52. Heu pietas! heu prisca fides! heu vana voluptas! 53. Tantæ molis erat Romanam condere gentem. 54. O clementia! clementia, dixi? Potius patientia mira. 55. Quos ego—Sed motos præstat componere fluctus. 56. Si ita haberet se tua res, quid consilii aut rationis inires? 57. Quid faciam? Roger, anne rogem? Quid deinde rogabo? 58. Hofne mihi fructus, hunc fertilitatis honorem officii que refers? *Hic Tellus fingitur loqui.* 59. Et auro vi potitur. Quid non mortalia pectora cogis, auri sacra famæ! 60. Gnatus, *pro* natus; 61. Non temnere, *pro* non contemnere Divos. 62. Surrêxe, *pro* Surrexisse. 63. Mavors, *pro* Mars. 64. Ingenî, *pro* ingenii. 65. Vestirier, *pro* vestiri.

DERIVATIONES.

51. ab ἐρωτάω, interrogo. 52. ab ἐκφωνέω, exclamo. 53. ab ἐπιφωνέω, acclamo. 54. ab ἐπανορθόω, corrigo. 55. ab ἀπό, post, & σιωπάω, obticeo. 56. ab ἀνακoinέω, communico. 57. ab ἀπορέω, addubito. 58. à πρόσωπον, persona, & ποιεω, facio. 59. ab ἀποτρέφω, avertio. 60. à προσίθηναι, appono: 61. ab ἀφαιρέω, aufero. 62. à σύν, con, & κόπτω, scindo. 63. ab ἐν, in, & ἐντίθηναι, infero. 64. ab ἀπό, ab, & κόπτω, scindo. 65. à παρὰ, præter, & ἄγω, duco.

Metathesis

ARS RHETORICA.

19

Metathesis sedem commutat literularum :

66

Literulam *Antithesis* ipsam mutare paratur.

67 .

Syntaxeos in EXCESSU.

Vocibus exsuperat *Pleonasmus*, & *Emphasis* auget. 68

Conjunctura frequens vocum *Polysyndeton* esto. 69

Membrum interjecto sermone *Parenthesis* auget. 70

Syllabicum adjectum fit vocis fine *Parolce*. 71

IN DEFECTU.

Dicitur *Elleipsis*, si ad sensum dictio desit. 72

Unius verbi ad diversa reductio *Zeugma*. 73

Personam, genus, & numerum, conceptio triplex

Accipit indignum *Syllepsis* sub magè digno. 74

Dialyton tollit juncturam, & *Asyndeton* æquè, 75

EXEMPLA.

66. Thymbre, *pro* Thymber. 67. Olli, *pro* illi; volgus, *pro* vulgus. 68. Audiui auribus; vidi oculis. 69. Fataque, fortunæque virum, moresque, manusque. 70. Credo equidem (nec vana fides) genus esse Deorum. 71. Nummam, *pro* num; adedum, *pro* ades. 72. Non est solvendo, *supple*, aptus; Dicunt, *supple*, illi. 73. Nec folium, nec arundo agitatur vento, i. e. nec folium agitatur, nec arundo agitatur vento. 74. Ego, tu, & frater, (i. e. nos) legimus, &c. 75. Rex, miles, plebs negat illud.

DERIVATIONES.

66. à μετά, trans, & τίθημι, pono. 67. ab ἀντί, contra, & τίθημι, pono. 68. à πλεονάζω, redundo. 69. à πολύ, multum, & συνδέω, colligo. 70. à παρεντίθημι, interjicio. 71. à παρέλκω, protraho. 72. ab ἐλλείπω, deficio. 73. à ζεύγνυμι, jungo. 74. à συλλαμ-
βάνω, comprehendo. 75. à διαλύω, dissolvo: à σύν, con, & δέω, ligo.

IN CONTEXTU.

Est vocum inter se turbatus <i>Hyperbaton</i> ordo.	76
Quod meruit primum, vult <i>Hysteran</i> esse secundum.	77
Casu transposito submutat <i>Hypallage</i> verba.	78
<i>Hellenismus</i> erit phrasis aut constructio Græca.	79
Voce interpositâ per <i>Tmesin</i> verbula scindas.	80
Jungit <i>Hypben</i> voces, necitque ligamine in unam.	81
Personam, numerum, commutat <i>Enallage</i> , tempus	82
Cumque modo, genus & pariter : Sic sæpe videbis.	
<i>Antimeria</i> solet vice partis ponere partem.	83
Digna præire, solet postponere <i>Anastrophe</i> verba.	84
* Tertia personæ alterius quandoque reperta est.	85
<i>Synthesis</i> est sensu tantum, non congrua voce :	86
Et casu substantiva † <i>apponuntur</i> eodem.	87

EXEMPLA.

76. Vina, bonus quæ deinde cadis onerârat Acestes littore Triñario, dederatque abeuntibus, heros dividit. 77. Nutrit peperitque: 78. Necdum illis labra admovi, *pro* necdum illa labris admovi. 79. Define clamor. 80. Quæ mihi cunque placent, *pro* quæcunque mihi placent. 81. Semper-virentis Hymetti. 82. Nî faciat, *pro* fecisset, &c. 83. Sole recens (*pro* recenter) orto. 84. Italiam contra, *pro* contra Italiam. 85. **Evocatio*. Populus superamur ab illo; ego præceptor doceo. 86. Turba ruunt, pars maxima cæsi. 87. † *Appositio*, vel *Parathesis*. Mons Taurus, Urbs Athenæ.

DERIVATIONES.

76. ab ὑπερβαίνω, transgredior. 77. ab ὕστερον, posterius. 78. ab ὑπὸ, in, & ἀλλὰτῶ, muto. 79. ab ἐλληνίζω, Græcè loquor. 80. à τέμνω, vel τμάω, secō, scindo. 81. ab ἐφ, sub, & ἐν, unum. 82. ab ἐναλλάτῶ, permuto. 83. ab ἀντί, pro, & μέρος, pars. 84. ab ἀνατρέφω, retrò verto. 85. ab ἐνoco. 86. à συντίθημι, compo-
no. 87. ab ἀππονο, vel *Parathesis*, à παρατίθημι, appono.

Antiptosis

ARS RHETORICA.

21

Antiptosis amat pro casu ponere casum.

88

PROSODIÆ.

M neeat *Ecthlipsis* ; sed vocalem *Synalæpha*. 89, 90

Systole ducta rapit ; correpta *Diaстole* ducit. 91, 92

Syllaba de binis confecta *Synæresis* esto. 93

Dividit in binas partita *Diæresis* unam. 94

EXEMPLA.

88. Urbem (*pro* urbs) quam statuo, vestra est. 89. Si vit' inspi-
cias, *pro* si vitam inspicias. 90. Si vis anim' esse beatus, *pro* si vis
animo esse beatus ; viv' hodie, *pro* vive hodie. 91. Stetērunt,
pro Stetērunt ; 92. naufrāgia, *pro* naufrāgia. 93. Alveo *diffylla-*
bum, *pro* Alveo *trissyllabo*. 94. Evoluisset, *pro* evolvisset.

DERIVATIONES.


88. ab ἀντί, *pro*, & πῶσις, casus. 89. ab ἐκθλίβω, elido. 90. ab
συναλείφω, conglutino. 91. à συτέλλω, contraho. 92. à διατέλλω,
produco. 93. à συνείρω, *connecto*. 94. à διαιρέω, *divido*.




THE

111
188

THE
ART of RHETORICK
MADE EASY:
OR THE
ELEMENTS of ORATORY.

Q.  WHAT is *Rhetorick*?

A. *Rhetorick* is the Art of *Speaking*
or *Writing well and elegantly*.

Q.  What is its *Principal End*?

A. Its *Principal End* is, to *Instruct*, *Persuade*, and
Please.

Q. What is its chief *Office*?

A. Its chief *Office* is to seek what may be *most con-
ducive* to *Persuasion*.

Q. How many *Parts* hath *Rhetorick*?

A. The *Parts* it consists of are Four; INVENTI-
ON, DISPOSITION, ELOCUTION, and PRO-
NUNCIATION.

Q. What is *Invention*?

A. *Invention* is the *Finding out proper Arguments*, to
instruct, persuade, or move.

Q. On what are all *Arguments* grounded, and
whence are they to be sought?

A. All *Arguments* are grounded on (and therefore
are to be sought from) *Reason*, *Morality*, or the *Affec-
tions*.

Q. What is the *Business* of *Arguments* from *Reason*?

A. To inform the *Judgment*, or to instruct.

Q. How are *Arguments* from *Reason* to be divided?

A. Into *Artificial* and *Inartificial*.

Q. What are *Artificial Arguments* from *Reason*?

A. Such as are found out by the *Learning* and
Skill of the Orator.

Q. How

Q. How do they differ ?

A. According to the *Topick* in Hand.

Q. How many Kinds of *Topicks* are there ?

A. Three ; *Demonstrative*, *Deliberative*, and *Juridical*.

Q. What is a *Demonstrative Topick* ?

A. That we use, when we speak in *Praise* or *Dispraise* of any *Person*, *Deed*, or *Thing*.

Q. How do you use it in speaking of a *Person* ?

A. When from his *Education*, *Eloquence*, *Learning*, *Wisdom*, *Virtue*, *Riches*, *Dignity*, *Authority*, &c. we praise a good Man, such as *Cicero* ; or, from the contrary, dispraise a bad Man, such as *Cataline*.

Q. How do you use it in speaking of a *Deed* ?

A. When from its *Justice*, *Honour*, *Courage*, *Time*, *Place*, *Manner*, &c. we extol any Fact, such as the Return of *Regulus* to his Enemies ; or, from the contrary, condemn another, such as the Self-Murder of *Cato* at *Utica*.

Q. How do you use it in speaking of a *Thing* ?

A. When, from its *Importance*, *Reasonableness*, *Usefulness*, &c. we praise any Thing, as *Virtue* ; or, from the contrary dispraise another, as *Vice*.

Q. What may be chiefly remarked in this *Topick* ?

A. That its principal Arguments are taken from what we call *Honourable* or *Dis honourable*.

Q. What is a *Deliberative Topick* ?

A. That we use, when from the *Advantage* or *Disadvantage* of a Thing, we either *persuade* or *dissuade*.

Q. How do you instance it ?

A. As when, from the *Safety*, *Profit*, and *Pleasure* of it, we persuade to *Peace* ; or, from the contrary, dissuade from *War*.

Q. What is a *Juridical Topick* ?

A. That we use, when we either *Accuse* or *Defend*. Thus *Milo*, having killed *Clodius*, is accused by *Clodius's*

dius's Friends, but defended by Cicero.

Q. How do its Arguments differ ?

A. According to the *Stating* of it.

Q. What is the *Stating* of a Case ?

A. The Issue it is brought to, from the Accuser's Complaint and the Accused's Defence.

Q. How do you instance it ?

A. Thus: Milo *was accused, for killing Clodius; Milo confessed he killed him, but said he did it justly.* Now the *Stating* the Case here is,—*Whether Milo killed Clodius justly or unjustly ?*

Q. How many Ways may a Case be stated ?

A. Four Ways; viz. *Conjectural, Finitive, in Quality, in Quantity.*

Q. When is a Case *Conjectural* ?

A. When it is enquired, whether the Thing was done or no; as, *Whether Milo killed Clodius.*

Q. When is a Case *Finitive* ?

A. When we enquire into the *Name, Nature, and Definition* of the Crime; as, *I own I took it, but I did not commit Theft: Where Theft must be defined, &c.*

Q. What is a Case in *Quality* ?

A. When we enquire, in *what Manner* a Fact was done; as, *Milo killed Clodius, but he did it justly.* Here we must enquire into the *Circumstances*, and prove from *Law*, what in this Case may be deemed *Just* or *Unjust*.

Q. What is a Case in *Quantity* ?

A. That we use, when we enquire into the *Greatness* or *Smallness* of a Crime: as, *Tho' it be plain it is a Crime, yet it is denied to be a Great one.*

Q. How do we here *Amplify* or *Diminish* ?

A. By considering how the Fact was circumstanced in *Time, Place, Words* and *Actions*, enquiring *Who, What, Where, When, Why, How, By whose Assistance,*

D

&c.

&c. and comparing Things with Things we determine, what may be deemed *Great* or *Little*.

Q. What are *Inartificial Arguments* from *Reason*?

A. Such as arise from *without*, and not from the Thing itself; such as *Testimonies*, *Evidence*, &c.*

Q. What is the Business of *Arguments* from *Morality*?

A. To procure Favour, or to persuade.

Q. What is meant by *Arguments* from *Morality*?

A. That the Orator or Speaker should well consider—Of *what*, *before whom*, and *for whom* he speaks.

1. In regard to his *own Morals*; that he himself may appear *Honest*, *Prudent*, *Impartial*, *Benevolent*, &c.

2. In respect to the *Morals* of the *Judges*, *Audience*, or *Persons* he would persuade: That the Thing persuaded may also appear *Honourable*, *Just*, and *Serviceable*, &c.

Q. What is the Business of *Arguments* from the *Affections*?

A. To move the *Passions* or to please.

Q. What is meant by *Arguments* from the *Affections* or *Passions*?

A. That He, who would gain his Point in Persuasion, must endeavour thoroughly to understand the Frame of Human Nature, and thereby work upon the *Affections*, which God has placed in Human Minds as secret Springs to all our Actions. For as *Tully* observes, *Plura enim multo Homines judicant Odio, aut Amore, aut Cupiditate, aut Iracundiâ, aut Spe, aut Timore, aut Errore, aut aliquâ Permotione Mentis, quàm Veritate. Cic. de Orat. 2. 42.*

Q. How do you define the *Affections* or *Passions*?

A. They are certain *Emotions of the Soul*, accompa-

* In all our *Arguments*, great Care must be taken, that we bring in Nothing, nor let any Thing drop from us, which may prejudice the Topick we are upon: For, as *Cicero* well observes, *Turpius est Oratori, necuisse videri causæ, quàm non profuisse. Cic. de Orat. 2. 73.*

nied either with Pleasure or Pain. The Four chief Passions are; Joy, resulting from some present Good; Hope, arising from some future Good; Grief, occasioned by some present Evil; and Fear, caused by some future Evil. To these may be added, Anger, Lenity, Modesty, Impudence, Love, Hatred, Malice, Envy, Compassion, Emulation, &c.

Q. What is *Disposition*?

A. *Disposition* is the proper Ranging of the Arguments or Parts of an Oration.

Q. How many Parts are there in an Oration? and in what Order should they stand?

A. The Parts of an Oration or Declamation are usually reckoned Six, and generally stand in this Order; Exordium, Narration, Proposition, Confirmation, Refutation, and Peroration.

Q. What do you understand by the Exordium of an Oration?

A. The Exordium, or Beginning of an Oration, is that Part, in which we are to give our Audience some Intimation of our Subject, and from the Nature of it to prepare their Minds to Benevolence and Attention. In which Part the Speaker ought to be clear, modest, and concise.

Q. What is the Narration?

A. The Narration is a brief Recital of the whole Case from Beginning to End: Which ought to be plain, that it may be understood; likely, that it may be credited; pleasing, that it may be listened to; and short, that it may not tire.

Q. What do you understand by the Proposition?

A. The Proposition is an Explanation of the Purport, or Sum of the whole Discourse, or Thing in Dispute. If it divides the Oration into Parts, (which

ought never to exceed *three* or *four* at most) it is called *Partition*.

Q. What is the *Confirmation* in the Oration?

A. The *Confirmation* is that Part, which contains the Proofs or *Arguments* we use to strengthen and enforce our Subject. In this Part of a Discourse *Rhetoricians* advise, that our *Strongest* Arguments be set in the Front, the *Weakest* in the Middle, and that some few of the best be kept as a Reserve. *Vid. Cic. de Orat. 2. 27.*

Q. What is the *Refutation*?

A. The *Refutation*, or *Confutation*, is an Answer to all our *Adversary's* Arguments; and takes off all his *Objections*, by shewing them to be *absurd*, *false*, or *inconsistent*.

Q. What is the *Peroration*?

A. The *Peroration*, or *Conclusion*, is a Recapitulation of the strongest Arguments, brought into one View, as the Rays of the Sun are drawn into a Focus; especially such as are most likely to move the Passions, and affect the Heart, convince the Judgment, or enlighten the Understanding.





EXAMPLES,
BY WAY OF
ILLUSTRATION
OF THE
FOREGOING RULES.

SATAN'S SPEECH to his REBEL HOST.

(a) O MYRIADS of immortal Spi'rits, O Powers
Matchless, but with th' Almighty, and that
Strife

Was not inglorious, though th' Event was dire,
As this Place testifies, and this dire Change
Hateful to utter.—(b)—But what Pow'r of Mind
Foreseeing or presaging, from the Depth
Of Knowledge past or present, could have fear'd,
How such united Force of Gods, how such
As stood like These, could ever know Repulse?
For who can yet believe, though after Loss,
That all these puissant Legions, whose Exile
Hath emptied Heav'n, shall fail to reascend
Self-rais'd, and repossess their native Seat?
For Me be Witness all the Host of Heaven,

(a) *Exordium.*

(b) *Narration.*

If Counsels different, or Danger shun'd
 By Me, have lost our Hopes. But He who reigns
 Monarch in Heav'n, till then as one secure
 Sat on his Throne, upheld by old Repute,
 Consent or Custom, and his regal State
 Put forth at full, but still his Strength conceal'd,
 Which tempted our Attempt, and wrought our Fall.
 Henceforth His Might we know, and know our own
 So, as not either to provoke, or dread
 New War, provok'd ;—(c)—Our better Part remains
 To work in close Design, by Fraud or Guile,
 What Force effected not : that he no less
 At length from Us may find, Who overcomes
 By Force, hath overcome but half his Foe.
 (d)—Space may produce New Worlds ; whereof so rise
 There went a Fame in Heav'n that He ere-long
 Intended to create, and therein plant
 A Generation, whom his choice regard
 Should favour equal to the Sons of Heaven :
 Thither, if but to pry, shall be perhaps
 Our first Eruption, thither or elsewhere :
 (e)—For this infernal Pit shall never hold
 Celestial Sp'rits in Bondage, nor th' Abyſs
 Long under Darkness cover.--(f)--But these Thoughts
 Full Counsel must mature : Peace is despair'd,
 For Who can think Submission?—War then, War
 Open or understood must be resolv'd.

MILTON. *Parad. Lost.* Book 1. 622.

(c) *Proposition.*

(d) *Confirmation.*

(e) *Refutation.*

(f) *Peroration.*

St. PAUL's

St. PAUL's DEFENCE, before King AGRIPPA,
and FESTUS the Roman Governor in Judæa.

Acts xxvi.

(a) **I** THINK myself happy, King AGRIPPA, because I shall answer for myself this Day before Thee, touching all the Things whereof I am accused of the *Jews*; especially, because I know Thee to be expert, in all Customs and Questions which are among the *Jews*: wherefore I beseech thee to hear me patiently.—(b)—My Manner of Life from my Youth, which was at first among mine-own Nation at *Jerusalem*, know all the *Jews*, which knew me from the Beginning; if they would testify, that, after the most strict Sect of our Religion, I lived a *Pharisee*: And now I stand and am judged, for the Hope of the Promise, made of God unto our Fathers; unto which Promise our Twelve Tribes, instantly serving God Day and Night, hope to come: for which Hope's Sake, King AGRIPPA, I am accused of the *Jews*.—(c)—Why should it be thought a Thing incredible with you, that God should raise the Dead?—(d)—I verily thought with myself, that I ought to do many Things contrary to the Name of *Jesus of Nazareth*. Which Thing I also did in *Jerusalem*: And many of the Saints did I shut up in Prison, having received Authority from the Chief Priests; and, when they were put to Death, I gave my Voice against them: and I punished them oft' in every Synagogue, and compelled them to blaspheme; and being exceedingly mad against them, I persecuted them even unto strange Cities. Whereupon, as I

(a) *Exordium.*

(b) *Narration.*

(c) *Proposition.*

(d) *Confirmation.*

went

If Counsels different, or Danger shun'd
 By Me, have lost our Hopes. But He who reigns
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 Sat on his Throne, upheld by old Repute,
 Consent or Custom, and his regal State
 Put forth at full, but still his Strength conceal'd,
 Which tempted our Attempt, and wrought our Fall.
 Henceforth His Might we know, and know our own
 So, as not either to provoke, or dread
 New War, provok'd ;—(c)—Our better Part remains
 To work in close Design, by Fraud or Guile,
 What Force effected not : that he no less
 At length from Us may find, Who overcomes
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 There went a Fame in Heav'n that He ere-long
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(b) *Narration.*

(c) *Proposition.*

(d) *Confirmation.*

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went to *Damascus*, with Authority and Commission from the Chief Priests ; at Mid-day, O King, I saw in the Way a Light from Heaven, above the Brightness of the Sun, shining round about Me and them which journeyed with me. And, when we were all fallen to the Earth, I heard a Voice speaking unto me, and saying in the *Hebrew* Tongue, *Saul, Saul, why persecutest thou Me? It is hard for thee to kick against the Pricks.* And I said, *Who art thou, Lord?* And he said, *I am JESUS, whom thou persecutest. But rise, and stand upon thy Feet: For I have appeared unto thee, for this Purpose; to make Thee a Minister and a Witness, both of these Things which thou hast seen, and of those Things in the which I will appear unto thee. Delivering thee from the People and from the Gentiles, unto whom now I send thee; to open their Eyes, and to turn them from Darkness to Light, and from the Power of Satan unto God; that they may receive Forgiveness of Sins, and Inheritance among them which are sanctified by Faith that is in me.* Whereupon, O King *AGRIPPA*, I was not disobedient to the Heavenly Vision: but shewed, first unto them of *Damascus*, and at *Jerusalem*, and throughout all the Coasts of *Judea*, and then to the *Gentiles*; that they should repent and turn to God, and do Works meet for Repentance.—(e)—For these Causes the *Jews* caught me in the Temple, and went about to kill me. Having therefore obtained Help of God, I continue unto this Day, witnessing both to Small and Great; saying none other Things than those, which the *Prophets* and *Moses* did say should come: ‘ That *CHRIST* should suffer; and that He ‘ should be the First, that should rise from the Dead; ‘ and should shew Light unto the People, and to the

(e) *Réfutation.*

‘ *Gentiles.*’

‘ *Gentiles.*’—(f)—I am not mad, *most noble* FESTUS, but speak forth the Words of Truth and Soberness: for the King knoweth of these Things, before whom also I speak freely; for I am persuaded, that none of these Things are hidden from him: for this Thing was not done in a Corner. King AGRIPPA, believest thou the *Prophets*? I know, that thou believest. I would to GOD, that not only Thou, but also All that hear me this Day, were both almost and altogether such as I am, except these Bonds.

(f) *Peroration.*



Q. How

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(e) *Refutation.*

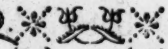
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(f) *Peroration.*



Q. How

Q.  OW are the different Arguments of the *Confirmation* and *Refutation* to be handled?

A. As so many distinct *Themes*.

Q. What is a *Theme*?

A. A short, elegant, and flowery *Treatise* on a given Subject.

Q. How many and what are the Parts of a *Theme*?

A. The *Parts* of a *Theme* are *Seven*: *Proposition*, *Reason*, *Confirmation*, *Simile*, *Example*, *Testimony*, and *Conclusion*.

Q. What

EXAMPLE.

A *THEME*, in *English*. The *THESIS* and *Substance*, taken from 1 *Esdras*, iv.

Great is the TRUTH, and stronger than all Things.

(a)—*TRUTH* endureth, and is always strong; it liveth, and conquereth for evermore: the *Earth* calleth upon it, the *Heaven* blesteth it, and with it is no unrighteous Thing. All Works shake and tremble at it.

(b)—With her there is no Accepting of Persons or Rewards: She doeth the Things which are Just; and all Men approve of her Works.

(c)—In her Judgment there is no Unrighteousness; and She is the Strength, Dominion, Power, and Majesty of all Ages.

(d)—Great is the Earth, High is the Heaven, Swift is the Sun in his Course: Is he not Great, who made these Things? So is *TRUTH* Greater and Stronger than all Things.

(e)—*David*, calling upon the Lord, his *Rock*, his *Fortress*, his *Deliverer*, and his *Strength*, uses these Words: 'I have hated those, who confide in *lying Vanities*; but I trust in the Lord: O Lord God of *TRUTH*!'

(a) *Proposition*. (b) *Reason*. (c) *Confirmation*. (d) *Simile*.
(e) *Example*.

(f)—Our

Q. What is *Elocution*?

A. *Elocution* is the *proper, polite, and ornamental* Expressions of our Thoughts.

Q. What are the *Parts* of *Elocution*?

A. The *Parts* of *Elocution* are, *Composition, Elegance, and Dignity.*

Q. What doth *Composition* regard?

A. *Composition* regards grammatical *Plainness* and *Propriety*, by *imitating* the *Phrase, Idiom, and Order* of Words, made use of by the Authors who wrote in the same *Style.*

Q. What doth *Elegance* consist in?

A. *Elegance* consists in the *Purity, Perspicuity, and Politeness* of Language; and is chiefly gained by studying the most correct *Writers*, by conversing with *Gentlemen* and *Scholars*, and by accurate and frequent *Composition.*

Q. What mean you by *Dignity* of Language?

A. *Dignity* is that, which *adorns* Language with *sublime Thoughts* and *Rhetorical Flowers*; such as noble *Tropes*, moving *Figures*, and beautiful *Turns.*

Q. What is the *Difference* between *Tropes* and *Figures*?

EXAMPLE.

(f)—Our Saviour CHRIST himself, to shew the Greatness, Superiority, and Eternity of TRUTH, calls Himself the TRUTH: *I am the Way, the Life, and the TRUTH.*

(g)—*Wine* is wicked, *Kings* are wicked, *Women* are wicked; All the Children of Men are wicked, and such are all their wicked Works, for there is no *Truth* in them; in their Unrighteousness also they shall perish: Therefore, *Great is the TRUTH, and Mighty above all Things. Blessed be the GOD of TRUTH!*

(f) *Testimony.*

(g) *Conclusion.*

A. *Tropes*

A. Tropes affect only single Words; Figures, whole Sentences.

Q. What is a Trope?

A. A Trope (so called from *τρέπω*, to turn) is the elegant Turning of a Word, from its native and proper to a relative improved Sense.

Q. How many, and what are the Chief Tropes?

A. The Chief Tropes are Seven; a Metaphor, an Allegory, a Metonymy, a Synecdoche, an Irony, an Hyperbole, and a Catuchresis.

Q. What is a Metaphor?

A. A Metaphor for Words Resemblance brings. 1

Q. What is an Allegory?

A. An Allegory likens Things to Things. 2

Q. What is a Metonymy?

A. A Metonymy Name for Name imposes,
For Cause, Effect; for Subject, Adjunct chuses. 3

Q. What is a Synecdoche?

A. Synecdoche the Whole with Part confounds. 4

Q. What is an Irony?

A. An Irony dissembling sily wounds. 5

EXAMPLES.

1. The Lord is my Rock, and my Fortrefs, and my Deliverer; my God, my Strength, in whom I will put my Trust; my Buckler, and the Horn of my Salvation, and my high Tower. Psalm. xviii. 2. And he said unto them, Go ye and tell that Fox, i. e. Herod. Luke xiii. 32.—Resemblance instead of proper Words.

2. A Whore is a deep Ditch; and a strange Woman is a narrow Pit. Prov. xxiii. 27. See Gen. xl. & xli.—A Representation made by continued Metaphors.

3. Thy right Hand, O Lord, is become glorious in Power: thy right Hand, O Lord, hath dashed in Pieces the Enemy. Exod. xv. 6. Drink this Cup. 1 Cor. xi. 26.—The Name of some Thing relative thereto, instead of the Thing itself.

4. Give us this Day our daily Bread.—A Part for the Whole. They have taken away my Lord, meaning only the Body of Jesus. John xx. 13. See Gen. vi. 12. Matth. viii. 8.—The Whole for a Part.

5. Sleep on now, and take your Rest! Matth. xxvi. 46.—Hail, King of the Jews! Matth. xxvii. 29. See Judg. x. 14. 1 K. xviii. 27.—When sneering, we intend the Contrary to what we speak.

Q. What

Q. What is an *Hyperbole* ?

A. *Hyperbole* in Speech the Truth *outflies*.

6

Q. What is a *Catacrefsis* ?

A. A *Catacrefsis* Words *abus'd* applies.

7

Q. How many, and what are the *Faults of Tropes* ?

A. *The Faults of Tropes* are *Nine* :

Of *Tropes*, Perplext, Harsh, Frequent, Swoln,
Fetch'd-far,

Ill-representing, Forc'd, Low, Lewd, *beware*.

There is a general Analogy and Relation between all *Tropes*, and in them all we use a foreign or strange Word instead of a proper ; and therefore we say one Thing, and mean something different. When we say one Thing, and mean another almost the same ; it's a *Synecdoche* : When we say one Thing, and mean another mutually depending ; it is a *Metonymy* : When we say one Thing, and mean another Opposite or Contrary ; it is an *Irony* : When we say one Thing and mean another like it ; it is a *Metaphor* : A *Metaphor*, continued and often repeated, becomes an *Allegory* : A *Metaphor*, carried to a great Degree of Boldness, is an *Hyperbole* : and, when at first Sound it seems a little harsh and shocking, and may be imagined to carry some Impropropriety in it ; it is a *Catacrefsis*.

EXAMPLES.

6. For ye shall go out with joy, and be led forth with Peace :
The Mountains and the Hills shall break forth before you into singing,
and all the Trees of the Field shall clap their Hands. *Isai.* lv. 12. See
Job xli. 18, &c —Exceeding the bounds of absolute Truth.

7. And I turned to see the *Voice* that spake with me. *Rev.* i. 12.
And thou didst drink the pure *Blood* of the Grape. *Deut.* xxxii. 14.
See *Psal.* cxxxvii. 5. — Using an Improper Term boldly for a
Proper.

E

Q What

Q. What is a *Figure*?

A. A *Figure* (from *figo*, to fashion) is the Fashioning and *Dress of Speech*; or, an Emphatical Manner of Speaking, different from the Way that is ordinary and natural; either expressing a *Passion*, or containing a *Beauty*.

Q. How many, and what are the *Principal Figures* in Speech?

A. The *Principal* and most moving *Figures* in Speech are Twenty.

Q. What is an *Ecphonesis*?

A. An *Ecphonesis* movingly *exclaims*. 1

Q. What is an *Aporia*?

A. An *Aporia* *Doubts* and *Questions* frames. 2

Q. What is an *Epanorthosis*?

A. *Epanorthosis*, to enhance, *corrects*. 3

Q. What is an *Apophyses*?

A. *Apophyses*, *pausing*, *Thoughts* rejects. 4

Q. What is an *Apophasis*?

A. *Apophasis*, to enforce, *slights* or *says less*. 5

Q. What is an *Apostrophe*?

A. *Apostrophe* turns off to make *Address*. 6

EXAMPLES.

1. My God! My God! why hast thou forsaken me. Matth. xxvii. 46.—Exclamation.

2. Whither shall I go from thy spirit? or whither shall I flee from thy presence? Psal. cxxxix. 7.—Doubting.

3. I labour more abundantly, than they all: yet not I, but the Grace of God which was with me. 1 Cor. xv. 10.—Correction.

4. Now is my soul troubled; and what shall I say? Father, save me from this hour: But, for this cause came I unto this hour. John xii. 27. See Luke xix. 42.—Suppression.

5. I, Paul, have written it with my own hand; I will repay it: *Albeit, I do not say to thee*, how thou owest unto me, even thine own self besides. Philem. 19.—Omission or passing-over.

6. The wild beast shall tear them. O Israel, thou hast destroyed thyself. Hof. xiii. 8, 9. See Gen. xlix. 17, 11. Psal. xxviii. 8, 9.—Turning aside, to address.

Q. What

- Q. What is an *Anastrophe*?
 A. *Anastrophe* Suspense b' *Inversion* deals. 7
 Q. What is an *Erotesis*?
 A. An *Erotesis* asks, debates, appeals. 8
 Q. What is a *Prolepsis*?
 A. *Prolepsis*, to prevent, Objections feigns. 9
 Q. What is a *Synchorefis*?
 A. A *Synchorefis* grants, and Conquest gains. 10
 Q. What is a *Metabasis*?
 A. *Metabasis* from Thing to Thing proceeds. 11
 Q. What is a *Periphrasis*?
 A. *Periphrasis* uses more Words than needs. 12
 Q. What is a *Climax*?
 A. A *Climax* amplifies by strict Gradation. 13

EXAMPLES.

7. Now unto Him, that is able to do exceedingly abundantly above all that we ask or think, according to the power that worketh in us: unto Him be Glory, &c. Eph. iii. 20, 21.—Suspension; or Inversion, which creates a pleasing Suspense.

8. Doth God pervert judgment, or doth the Almighty pervert justice? Job viii. 3. See Job xxx. 12, 16, 17, &c.—Interrogation.

9. But some Men will say, How are the dead raised up? and with what body do they come? Thou fool! that which thou sowest is not quickened, except it die. 1 Cor. xv. 35, 36. See Matth. xv. 26, 27 —Prevention.

10. But thou wilt say then, 'The Branches were broken-off, that I might be grafted-in. 'Well! Because of Unbelief they were broken-off. Rom xi. 12, 20 —Concession.

11. Have all the Gifts of Healing? Do all speak with Tongues? Do all interpret? But covet earnestly the best gifts: And yet shew I unto you a more excellent way. 1 Cor. xii. 30, 31. See Heb. x. 39. and xi. 1.—Transition.

12. I go the way of all the Earth, i. e. Die. 1 K. ii. 2. See Mark xiv. 25. The Disciple whom Jesus loved, i. e. John. John xxi. 7. 24.

13. Add to your faith, virtue; and to virtue, knowledge; and to knowledge, temperance; and to temperance, patience; and to patience, godliness; and to godliness, brotherly kindness, &c. 2 Pet. i. 5, 6, 7.—Gradation.

- Q. What is an *Afyndeton* ?
 A. *Afyndeton* drops and thro' Haste or Passion. 14
 Q. What is an *Oxymoron* ?
 A. An *Oxymoron* mingles *Contraries*. 15
 Q. What is an *Enantiosis* ?
 A. *Enantiosis* *Oppositions* tries. 16
 Q. What is a *Parabole* ?
 A. *Parabole* in *Similes* is rife. 17
 Q. What is an *Hypotyposis* ?
 A. *Hypotyposis* *paints* Things to the Life. 18

E X A M P L E S.

14. Charity suffereth long, and is kind; Charity envieth not; Charity vaunteth not itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not easily provoked, thinketh no evil. 1 Cor. xiii. 4, 5. See Rom. i. 29, 30, 31.—Omission of a Copulative.

15. But she, that liveth in Pleasure, is *dead* while she *liveth*. 1 Tim. v. 6. See Psal. cxxxix. 11, 12.—Seeming Contradiction.

16. The *Wise* shall inherit *Glory*, but *Shame* shall be the promotion of *Fools*. Prov. iii. 35. See Prov. xxix. 2.—Opposition from Contraries.

17. Blessed is the Man, that walketh not in the Counsel of the Ungodly, nor standeth in the way of Sinners, nor sitteth in the Seat of the Scornful: But his Delight is in the Law of the LORD, and in his Law doth he meditate day and night: And *he shall be like a Tree, planted by the rivers of water, that bringeth forth his Fruit in his season; his Leaf shall not wither; and whatsoever he doth, shall prosper.* The Ungodly are not so: But *are like the Chaff, which the wind driveth away.* Psal. i. 1, 2, 3, 4.—Comparison.

18. Hast thou given the *Horse* Strength? Hast thou clothed his Neck with Thunder? Canst thou make him afraid as a Grasshopper? The glory of his Nostrils is terrible. He paweth in the Valley, and rejoiceth in his Strength: he goeth on to meet the armed men. He mocketh at Fear, and is not affrighted; neither turneth he back from the Sword. The Quiver rattleth against him, the glittering Spear and the Shield. He swalloweth the Ground with Fierceness and Rage: neither believeth he, that it is the sound of the Trumpet. He saith among the Trumpets, *Ha, Ha!* and he smelleth the Battle afar off, the Thunder of the Captains, and the Shouting. Job. xxxix. 19, 20, 21, 22, 23, 24, 25.—Lively Description.

Q. What

Q. What is a *Prosopopæia*?

A. *Prosopopæia* feigns a Person speaks. 19

Q. What is an *Epiphonema*?

A. *Epiphonema* Annotations makes. 20

Q. How many, and what are the *Faults of Figures*?

A. That *Youth* may know the prudent and proper Use of *Figures*, they'll do well to observe, that

The Faults of Figures are Six:

Figures Unnat'ral, Senseless, Too-fine-spun,

Over-adorn'd, Affected, Copious, *shun*.

Q. What are *Repetitions* or *Turns*?

A. *Repetitions*, or *Fine Turns*, are such as gracefully repeat either the same Word, or the same Sound in different Words.

Q. How many, and what are the *Principal Repetitions*?

A. The *Chief Repetitions* are fourteen, and they are distinguished as follow, viz.

Q. What is *Anaphora*?

A. *Clauses Anaphora* begins alike. 1

Q. What is *Epistrophe*?

A. *Epistrophes* like *Endings* Fancy strike. 2

EXAMPLES.

19. Doth not *Wisdom* cry, and *Understanding* send forth her Voce? She standeth in the top of High-places, by the way, in the places of the Paths: She crieth at the Gates, at the entry of the City, at the coming in at the Doors. Prov. viii. 1, 2, 3. See Prov. ix. 1, 2, 3.—Something inanimate, represented as a living Person.

20. Then said the King to the Servants, bind him Hand and Foot, and take him away, and cast him into outer Darkness; There shall be weeping and gnashing of Teeth. For Many are called, but Few are chosen. Matth. xxii. 13, 14. See Acts xix. 19, 20.—Acclamation, or sentences containing lively Remarks.

1. The *Voice of the Lord* is upon the waters: The *Voice of the Lord* is powerful; the *Voice of the Lord* breaketh the Cedars of Lebanon. Psal. xxix. 3, 4.—The same Beginning to several *Clauses*.

2. When I was a *Child*, I spake as a *Child*, I understood as a *Child*. 1 Cor. xiii. 11.—The same Ending to several *Clauses*.

- Q. What is a *Symploce* ?
 A. *Symploce*, (these both join'd, *ends* and *begins*.) 3
 Q. What is an *Epizeuxis* ?
 A. An *Epezeuxis*, warm, a *Word rejoyns*. 4
 Q. What is *Anadiplosis* ?
 A. *Anadiplosis* the last Word *brings on*. 5
 Q. What is *Epanalepsis* ?
 A. *Epanalepsis* *ends* as it *begun*. 6
 Q. What is *Epanodos* ?
 A. *Epanodos* in *midst* joins like extremes. 7
 Q. What is *Ploce* ?
 A. *Ploce*, to hint the Thing, *reflects* on Names. 8
 Q. What is a *Polyptôton* ?
 A. A *Polyptôton* *different Cases* joins. 9
 Q. What is *Antanacclasis* ?
 A. *Antanacclasis* doubtful Terms designs. 10

E X A M P L E S.

3. For whether *we live*, *we live* unto the LORD; and whether *we die*, *we die* unto the Lord: whether *we live* therefore or *Die*, we are the LORD's. Rom. xiv. 8.—Connexion or Complication of Beginning and Ending.

4. O my Son, *Abſalom*! My Son, my Son *Abſalom*! Would God, I had died for thee! O *Abſalom*, my Son, my Son! 2 Sam. xviii. 33. See Ifai. li. 9, 10.—A passionate Repetition.

5. For the Lord thy God bringeth thee into a good *Land*, a *Land* of brooks of water. Deuter. viii. 7.—The last word of one Clause beginning the next.

6. *Rejoice* in the Lord alway: and again I say, *Rejoice*. Phil. iv. 4.—The first Word also the last.

7. For the good that *I would*, *I do not*; but the evil which *I would not*, that *I do*. Rom. vii. 19. See Judges v. 21.—Reascension from the Middle to each End.

8. Is he not rightly named Jacob, i. e. a *Supplanter*, for he hath *Supplanted* me those two times. Gen. xxvii. 36.—Reflection, or hint on a Word.

9. For of *him*, and *through him*, and *to him* are all things. Rom. xi. 36.—Variety of Cases, Genders, or Numbers of the same Noun; or Tenses, &c. of the same Verb.

10. But JESUS said unto him, follow me; and let the *dead* bury their *dead*. Math. viii. 22.—The same Word in different Senses.

Q. What

- Q. What is *Paranomasia* ?
 A. In *Paranomasia* Sound accords. 11
 Q. What is *Paregmenon* ?
 A. *Paregmenon* from the same Root brings Words. 12
 Q. What is *Homoioteleuton* ?
 A. *Homoioteleuton* rhymes all it can. 13
 Q. What is *Synonymia* ?
 A. By *Synonyms* like *Thoughts* improv'd run on. 14
 Q. What is to be observed in the *Use of Repetitions* ?
 A. In *The Use of Repetitions* or *Turns*, observe that—
 All *Turns* should give a *Lustre* to Discourse,
 Must raise new *Thoughts*, or grace with *Musick's* Force.
 Q. What is *Pronunciation* ?
 A. A proper Management of the *Voice*, *Countenance*,
 and bodily *Gesture* in *Oratory*.
 Q. What is the Business of *Pronunciation* ?
 A. To excite in the Minds of the Hearers *Affections*
 suitable to the Purpose.
 Q. How is that to be performed ?
 A. By being ourselves either really, or at least seem-
 ingly affected with the *Passions* we desire to excite in
 others.

EXAMPLES.

11. As *unknown*, and yet *well known*; as dying, and behold, we live; as chastened, and not killed. 2 Cor. vi. 9.—A Resemblance in the Sound, but Opposition in the Sense.
 12. He giveth *Wisdom* unto the *wise*, and *knowledge* to them that *know* understanding. Dan. ii. 21.—Deriving words from the same Root.
 13. The Mountains skipped like *Rams*, and the little Hills like *Lambs*. Psal. cxiv. 4.—A like Ending, or rhyming in Clauses.
 14. The *Fishers* also shall *mourn*, and all *they that cast Angles into the Brooks* shall *lament*, and *they that spread Nets upon the Waters* shall *languish*. Isai. xix. 8. See Prov. iv. 14, 15.—Putting together Words of like Signification.

Q. What

Q. What are the *Parts* of Pronunciation?

A. *Voice* and *Action*.

Q. What are to be observed as to the *Voice*?

A. *Tone*, *Accent*, *Emphasis*, *Cadence*, and *Pause*.

Q. What is *Tone*?

A. The proper *Pitch* and *Flexion* of the *Voice* according to the *Nature* of the *Passion*; thus, *Anger* being *vehement*, naturally assumes an *elevated Tone* of *Voice*; *Fear* on the contrary being *dejected*, requires a *depressed Tone* of *Voice*, &c.

Q. What is *Accent*?

A. The *Stress* laid on a particular *Syllable* of a *Word*, and is governed by *Custom*.

Q. What is *Emphasis*?

A. The *Stress* laid on particular *Words* of *Sentences*, and is to *Sentences* what *Accent* is to *Words*, and is governed by the *Sense*.

Q. What is *Cadence*?

A. The *Lowering* of the *Voice* in proper *Place* and *Manner*, to give Notice of an approaching Conclusion.

Q. What are *Pauses*?

A. *Rests* or *Stops* made in the *Course* of *Speech*, to distinguish *Sentences* and the *Parts* thereof.

Q. What *Duration* should the *Pauses* be of?

A. They are proportioned in *general* to the *Nature* of the *Subject*, and, in *particular Parts* of the *Discourse*, to their *Situations* in the *Sentence*.

Q. What does *Action* in *Oratory* consist in?

A. An expressive *Turn* of the *Countenance*, and apt *Gesture* of the *Body*.

Q. What do you mean by *Turn* of *Countenance*?

A. A certain *Look* of the *Eyes*, and Arrangement of the *Muscles* of the *Face*, adapted to express the *Affection*.

Q. What do you mean by *Gesture* of the *Body*?

A. A per-

A. A pertinent *Attitude*, and Management of the Whole, particularly of the *Hands*.

Q. How is the *Action* of an *Orator* to be regulated?

A. By an exact and easy *Imitation* of the *Workings* of *Nature*.

Q. Upon the Whole, *What must be done* to make ourselves acceptable *Orators*?

A. To make yourselves acceptable *Orators*,—

Adorn with *Tropes* and *Figures* your *Oration*,
By *Voice* and *Action* grace *Pronunciation*.



In order to lay before our Pupil the Power, Context, and Propriety of the Speech of Catiline, which we have introduced, as an Example of Oratory; and that he may be fully informed of the Artifice, Plausibility, and high Colouring that appear in it, we have selected the Particulars of the Transactions that occasioned the Speech, as given by Dr. Goldsmith, in his Roman History.

SERGIVS CATILINE was a Patrician by Birth, who resolved to build his own Power on the Down-fal of his Country. He was singularly formed, both by Art and Nature, to conduct a Conspiracy; being possessed of Courage equal to the most desperate Attempts, and Eloquence to give a Colour to his Ambition; ruined in his Fortune, profligate in his Manners, vigilant

in pursuing his Aims; and insatiable after Wealth, only to lavish it on guilty Pleasures: in short, as *Cicero* describes him, he was a Compound of opposite Passions; intemperate to Excess, yet patient of Labour to a Wonder; severe with the Virtuous, debauched with the Gay; so that he had all the Vicious for his Friends by Inclination, and he attached even some of the Good, by the specious Shew of pretended Virtue. However, his real Character was at length very well known at *Rome*: He had been accused of debauching a vestal Virgin; he was suspected of murdering his Son, to gratify a criminal Passion; and it was notorious, that in the Proscription of *Sylla*, he had killed his own Brother, to make his court to the Tyrant.

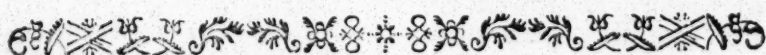
Having contracted many Debts by the Looseness of such an ill-spent Life, he was resolved to extricate himself from them by any Means, however unlawful: his first Aim therefore was at the Consulship, in which he hoped to repair his shattered Fortune, by the Plunder of the Provinces; but in this he was frustrated. This Disgrace so operated upon a Mind naturally warm, that he instantly entered into an Association with *Piso*, and some others of desperate Fortunes like himself; in which it was resolved, to kill the Consuls that had been just chosen, with several other Senators; and to share the Government among themselves. These Designs however were discovered, before they were ripe for Action; and the Senate took care to obviate their Effects. Some Time after, he again sued for the Consulship, and was again disappointed; the great *Cicero* being preferred before him. Enraged at these repeated Mortifications, he now breathed nothing but Revenge: his Design was (had he then obtained the Consulship, and with it the Command of the Armies of the Empire) to have

have seized upon the Liberties of his Country, and govern alone. At length, Impatience under his Disappointments would not permit him to wait for the ripening of his Schemes ; wherefore he formed the mad Resolution of usurping the Empire, though yet without Means adequate to the Execution.

Many of those who were in the former Conspiracy of *Piso*, still remained attached to *Catiline's* Interests : these * he assembled, to about the Number of thirty ; informed them of his Aims and his Hopes, settled a Plan of Operation, and fixed a Day for the Execution. It was resolved among them, that a general Insurrection should be raised throughout *Italy*, the different Parts of which were assigned to the different Leaders. *Rome* was to be fired in several Places at once ; and *Catiline*, at the Head of an Army raised in *Etruria*, was in the general Confusion to possess himself of the City, and massacre all the Senators. *Lentulus*, one of his profligate Assistants, who had been Prætor or Judge in the City, was to preside in their general Councils : *Cethegus*, a Man who sacrificed the Possession of great present Power, to the Hopes of gratifying his Revenge against *Cicero*, was to direct the Massacre through the City ; and *Cassius* was to conduct those who fired it. But the Vigilance of *Cicero* being a chief Obstacle to their Designs, *Catiline* was very desirous to see him taken off before he left *Rome* ; upon which, two Knights of the Company undertook to kill him the next Morning in an early Visit on Pretence of Business, while in Bed. The Meeting, however, was no sooner over, than *Cicero* had Information of all that passed in it ; for, by the

* In the first general Meeting of the Conspirators, *Catiline* made the following Speech, which is a remarkable Instance of the Power of Oratory.

Intrigues of a Woman named *Fulvia*, he had gained over *Curius*, her Lover and one of the Conspirators, to send him a punctual Account of all their Deliberations. Having taken proper Precautions to guard himself against the Designs of his Morning Visitors, who were punctual to the Appointment; he next took care, to provide for the Defence of the City; and assembling the Senate, consulted what was best to be done in this Time of Danger. The first Step taken was, to offer considerable Rewards for farther Discoveries, and then to prepare for the Defence of the State. The principal Conspirators were seized, and executed; and *Catiline* fell in the Rebel Army, fighting with desperate Fury. The Particulars of this Conspiracy are elegantly described by *Sallust*, from whence the following speech is taken.



E X E M P L A.

ORATIO CATILINÆ.

(a) **N**I Virtus Fidesque vestra satis spectata mihi foret, nequicquam opportuna Res cecidisset, Spes magna Dominationis in Manibus frustra fuisset; neque per Ignaviam aut vana Ingenia incerta pro certis captarem: sed quia multis & magnis Tempestatibus vos cognovi fortes fidosque mihi, eò Animus ausus est maximum atque pulcherrimum Facinus incipere: simul, quia vobis eadem quæ mihi bona malaque esse intellexi; nam, Idem velle atque Idem nolle, ea demum firma Amicitia est.

(a) Exordium.

(b) Sed

(b) Sed Ego quæ Mente agitavi, omnes jam antea diversi audistis. Cæterum mihi in dies magis Animus accenditur, cum confidero, quæ Conditio Vitæ futura sit, nisi Nosmet-ipsos vindicamus in Libertatem: nam, postquam Respublica in paucorum potentium Jus atque Ditionem concessit, semper illos Reges, Tetrarchæ vectigales esse; Populi, Nationes, Stipendia pendere; cæteri omnes, strenui, boni, nobiles atque ignobiles; Vulgus fuimus, sine Gratiâ, sine Autoritate, his obnoxii, quibus (si Respublica valeret) Formidini effemus: itaque omnis Gratia, Potentia, Honos, Divitiæ, apud illos sunt, aut ubi illi volunt; Nobis reliquerunt Pericula, Repulsas, Judicia, Egestatem: Quæ quousque tandem patiemini, fortissimi Viri!

(c) Nonne emori per Virtutem præstat, quàm Vitam miseram atque inhonestam, ubi alienæ Superbiæ Ludibrio fueris, per Dedecus amittere? Verum enimvero (proh Deum atque Hominum Fidem!) Victoria in Manu nobis est.

(d) Viget Ætas, Animus valet; contra illis, Annis atque Divitiis omnia consenuerunt: tantummodo Incepto opus est; cætera Res expediet.

(e) Etenim quis Mortalium, cui Virile Ingenium est, tolerare potest, Illis Divitias superare, quas profundant in extruendo Mari & Montibus cœquandis; Nobis Rem familiarem etiam ad necessaria deesse? Illos binas aut ampliùs Domos continuare, nobis Larem familiarem nusquam ullum esse; cum Tabulas, Signa, Toreumata emunt, vetera negligunt, nova diruunt, alia ædificant; postremò omnibus modis Pecuniam trahunt, vexant; tamen summâ Libidine Divitias suas vincere nequeunt? At nobis est Domi Inopia, Foris Æs alienum;

(b) Narratio.

(c) Propositio.

(d) Confirmatio.

(e) Refutatio.

mala Res, Spes multo asperior : denique, quid reliqui habemus, præter miseram Animam.

(*f*) Quin igitur expergiscimini ? En illa, illa, quam sæpe optâstis, Libertas ! Præterea, Divitiæ, Decus, Gloria, in Oculis sita sunt : Fortuna ea omnia Victoriis Præmia posuit. Res, Tempus, Pericula, Egestas, Belli Spolia magnifica, magis quàm Oratio mea, vos hortentur. Vel Imperatore, vel Milite, Me utemini ; neque Animus, neque Corpus, à vobis aberit. Hæc ipsa (ut spero) vobiscum unà Consul agam ; nisi forté Me Animus fallit, aut Vos servire magis, quàm imperare parati estis.

Sallust. Bel. Catil.



CATILINE'S ORATION,

Translated by the Rev. Mr. Buck.

HAD I not sufficient Proofs of your Courage and Fidelity, in vain had this favourable Opportunity offered itself, fruitless were our great Hopes of getting the Government into our Hands ; nor would I, by Men of a Dastardly or Unsteady Disposition, hazard a Certainty for an Uncertainty : but, because I have, in many and great Disorders of the State, found you brave and faithful to me ; I have, from that Assurance, ventured to undertake one of the greatest and noblest Enterprizes : as also, because, I am persuaded, *Your* Interest must be affected, by what is advantageous or injurious to *Me* ; for a Similitude of Desires and Aversions is the only lasting Foundation of Friendship.

(*f*) *Peroratio.*

The

The Schemes I have formed in my Mind, ye have all separately hear'd already:—but my Desire to accomplish them is daily more enflamed, when I consider, What is likely to be our Condition of Life, if we assert not our own Liberty: for, since the Commonwealth has fallen to the Management and Disposal of some few Men in Power, Kings and Tetrarchs have been always subject to *them*, People and Nations have paid *them* Tribute; the rest of us (the Brave, the Good, the Noble, and the Ignoble) have all been as the vilest of the Vulgar, without Weight, without Authority; exposed to those, to whom we should be a Terrour, were the Commonwealth in its due State: hence have all Favour, Power, Honour, Riches, been engrossed by *them*, or disposed of at *their* Pleasure; to Us they have left Dangers, Disgraces, Condemnation, Want: which Wrongs (my brave Fellows!) how long will ye endure?

Is it not better, to die bravely, than shamefully lose a wretched and dishonourable Life, wherein ye were but the Sport of others' Insolence? But, by the Faith of Gods and Men, we have certain Victory in our Hand. *We* are in full Vigour, and in high Spirits; on the contrary, every Thing with *them* is impaired by Years and Luxury: We need but begin; the Attempt itself will compleat the rest.

And what Mortal, that has the Spirit of a Man, can bear, that *They* should have Riches in Abundance, to lavish in building in the Sea, and in levelling Mountains; and that *We* should want, even a Competency for the Necessaries of Life? That *They* should have Numbers of Houses together; *We*, not so much as a Household-god left us: while *They* purchase Paintings, Statues, embossed Figures; despise every Thing, that
is

is old-fashioned ; pull down their New Buildings, and raise others more stately ; in short, run into every Excess of Expence and Extravagance, yet cannot with their utmost Wantonness exhaust their Riches ? But *We* are weighed down, by Want within Doors, and Debt without ; our Affairs distressed, our Hopes much more desperate. To conclude ;——What have we left us, more than a Life of Misery ?

Why do ye not awake then ?—Behold ! behold that Liberty, ye have often wished for !——Besides,——Wealth, Honour, Glory, are full in your View : Fortune has set them all before you, as Rewards of the Victory. The Occasion, the Opportunity, your Danger, your Distresses, and the magnificent Spoils of the War,——should rouse you more, than any Thing I can say. Employ *Me*, either as your General or Fellow-foldier : My Heart and Hand shall both be with you. I hope, to be able to assist you in the Enterprize, with the *Consular* Power, if my Mind deceive me not, and Ye be not better prepared for Slavery than Empire.



BRUTUS's SOLILOQUY.

On CÆSAR's attempting Absolute Power.

IT must be, by his Death : and, for My Part,
I know no Personal Cause to spurn at him,
But for the General. He would be Crown'd !——
How That might change his Nature, there's the Question.——

It is the bright Day, that brings forth the Adder,
And

And that craves wary Walking.——Crown him?——
That——:

And then, I grant, we put a Sting in him,
Which at his Will he may do Danger with.
Th' Abuse of Greatness is, when it disjoyns
Remorse from Power; and, to speak Truth of *Cæsar*,
I have not known, when his Affections sway'd,
More than his Reason. But 'tis a common Proof,
That Lowliness is young Ambition's Ladder,
Whereto the Climber upward turns his Face;
But, when He once attains the Upmost Round,
He then unto the Ladder turns his Back,
Looks into the Clouds, scorning the base Degrees
By which he did ascend: So *Cæsar* may:
Then, lest he may, prevent: and, since the Quarrel
Will bear no Colour, for the Thing he is,
Fashion it thus; That, 'what He is,' augmented,
'Would run-on to these and these Extremities:'
And therefore think him, as a Serpent's Egg,
Which hatch'd would (as his Kind) grow mischievous;
And kill him in the Shell.

Shakespeare, Julius Cæsar, Act II.



OTHELLO'S DEFENCE before the SENATE.

MOST potent, grave, and reverend *Signiors*,
My very noble and approv'd good Masters!

That I have ta'en away this old Man's Daughter,
It is most true: true, I have married her:
The very Head and Front of my Offending
Hath this Extent; no more.——

Rude

Rude am I in my Speech,
 And little blest'd with the set Phrase of Peace :
 For since these Arms of mine had Seven Years 'Pith
 (Till now some Nine Moons wasted)
 They have us'd
 Their dearest Action in the Tented Field ;
 And little of this great World can I speak,
 More than pertains to feats of Broils and Battle ;
 And therefore little shall I grace my Cause,
 In speaking for my-self. Yet, by Your Patience,
 I will a round unvarnish'd Tale deliver,
 Of my whole Course of Love ; what Drugs, what
 Charms,
 What Conjuraton, and what mighty Magick,
 (For such Proceeding I am charg'd withal,)
 I won his Daughter with. ———

Her Father lov'd me, oft' invited me ;
 Still question'd me the Story of my Life,
 From Year to Year ; the Battles, Sieges, Fortunes,
 That I have past. ———
 I ran it through ; ev'n from my Boyish Days,
 To th' very Moment that he bad me tell it :
 Wherein I spake of most disastrous Chances ;
 Of moving Accidents by Flood and Field,
 Of hair-breadth Scapes in th' imminent deadly Breach ;
 Of being taken by the insolent Foe,
 And sold to Slavery ; of my Redemption thence ;
 And with it, all my Travel's History. ———
 All which to hear
 Would *Desdemona* seriously incline :
 But still the House Affairs would draw her thence ;
 Which ever as she could with haste dispatch,
 She'd come again, and with a greedy Ear
 Devour-up my Discourse : which I observing,
 Took once a pliant Hour, and found good Means

To

To draw from her a Prayer of earnest Heart,
 ' That I would all my Pilgrimage dilate ;
 ' Whereof by Parcels she had something heard,
 ' But not distinctively.'—I did consent ;
 And often did beguile her of her Tears,
 When I did speak of some distressful Stroke
 That my Youth suffer'd. My Story being done,
 She gave me for my Pains a world of Sighs :
 She swore, *In faith 'twas strange, 'twas passing strange ;*
'Twas pitiful, 'twas wondrous pitiful.——
 She wish'd, she had not heard it ;—yet she wish'd,
 That Heav'n had made Her such a Man.——she
 thank'd me ;
 And told me, if I had a Friend that lov'd her,
 I need but teach him how to tell My Story,
 And That would wooe her. On this Hint I spake.—
 She lov'd Me, for the Dangers I had past ;
 And I lov'd Her, that she did pity them.——
 This only is the Witchcraft I have us'd :
 Here comes the Lady, let Her witness it.

Sb kespear, Othello, Act. I. Sc. 3.



BELIAL's SPEECH to the Rebel Host.

I Should be much for open War, O Peers,
 As not behind in Hate ; if what was urg'd,
 Main Reason to persuade immediate War,
 Did not dissuade me most, and seem to cast
 Ominous Conjecture on the whole Success :
 When He who most excels in Fact of Arms,
 In what he counsels and in what excels,
 Mistrustful, grounds his Courage on Despair
 And utter Dissolution, as the Scope
 Of all his Aim, after some dire Revenge.

First,

First, what Revenge? The Tow'rs of Heav'n are fill'd
 With armed Watch, that render all Access
 Impregnable; oft' on the bord'ring Deep
 Incamp their Legions, or with obscure Wing
 Scout far and wide into the Realm of Night,
 Scorning Surprise. Or could we break our Way
 By Force, and at our Heels all Hell should rise
 With blackest Insurrection, to confound
 Heav'n's purest Light, yet our great Enemy
 All incorruptible would on his Throne
 Sit unpolluted, and th' ethereal Mould
 Incapable of Stain would soon expel
 Her Mischief, and purge-off the baser Fire
 Victorious. Thus repuls'd, our final Hope
 Is flat Despair: we must exasperate
 Th' Almighty Victor to spend all his Rage,
 And That must end us, That must be our Cure.

To be no more!—Sad Cure! For who would lose,
 Though full of Pain, this intellectual Being,
 Those Thoughts which wander through Eternity,
 To perish rather, swallow'd up and lost
 In the wide Womb of uncreated Night,
 Devoid of Sense and Motion? And who knows,
 Let this be good, whether our angry Foe
 Can give it, or will ever? How he can
 Is doubtful; that He never will is sure.
 Will He, so wise, let loose at once his Ire,
 Belike through Impotence, or unaware,
 To give his Enemies their Wish, and end
 Them in his Anger, whom his Anger saves
 To punish endless?—Wherefore cease we then?
 Say they who counsel War, 'We are decreed,
 Reserv'd and destin'd to eternal Woe;
 Whatever doing, what can we suffer more,
 What can we suffer worse? Is this then worst,

Thus

Thus sitting, thus consulting, thus in Arms?
What when we fled amain, pursu'd and struck
With Heav'n's afflicting Thunder, and besought
The Deep to shelter us? this Hell then seem'd
A Refuge from those Wounds: or when we lay
Chain'd on the burning Lake? that sure was worse.
What if the Breath that kindled those grim Fires
Awak'd should blow them into sevenfold Rage
And plunge us in the Flames? or from above
Shou'd intermitted Vengeance arm again
His red Right Hand to plague us? what if all
Her Stores were open'd, and this Firmament
Of Hell should spout her Cataracts of Fire,
Impendent Horrors, threatening hideous Fall
One Day upon our Heads; while we perhaps
Designing or exhorting glorious War
Caught in a fiery Tempest shall be hurl'd
Each on his Rock transfixt, the Sport and Prey
Of racking Whirlwinds, or for ever sunk
Under yon boiling Ocean, wrapt in Chains;
There to converse with everlasting Groans,
Unrespited, unpitied, unrepriev'd,
Ages of hopeless End; this would be worse.
War therefore, open or conceal'd, alike
My Voice dissuade; for what can Force or Guile
With him, or who deceive his Mind, whose Eye
Views all Things at one View? he from Heav'n's
Height

All these our Motions vain, sees and derides;
Not more Almighty to resist our Might
Than wise to frustrate all our Plots and Wiles.
Shall we then live thus vile, the Race of Heav'n
Thus trampil'd, thus expell'd to suffer here
Chains and these Torments? better these than worse
By my Advice; since Fate inevitable

Subdues us, and omnipotent Decree,
The Victor's Will. To suffer, as to do,
Our Strength is equal, nor the Law unjust
That so ordains: this was at first resolv'd,
If we were wise, against so great a Foe
Contending, and so doubtful what might fall.
I laugh, when those who at the Spear are bold
And vent'rous, if that fail them, shrink and fear
What yet they know must follow, to endure
Exile, or Ignominy, or Bonds, or Pain,
The Sentence of their Conqueror. This is now
Our Doom; which if we can sustain and bear,
Our supreme Foe in Time may much remit
His Anger, and perhaps thus far remov'd
Not mind us not offending, satisfied
With what is punish'd; whence these raging Fires
Will slack'n, if his Breath stir not their Flames.
Our purer Essence then will overcome
Their noxious Vapor, or enur'd not feel,
Or chang'd at length, and to the Place conform'd
In Temper and in Nature, will receive
Familiar the fierce Heat, and void of Pain;
This Horror will grow mild, this Darkness Light,
Besides what Hope the never-ending Flight,
Of future Days may bring, what Chance, what Change
Worth waiting, since our present Lot appears
For happy though but ill, for Ill not worst,
If we procure not to ourselves more Woe.



S A T A N tempting E V E.

See Milton's Parad. Lost, B. ix. 532.

WONDER not, sov'ran Mistrefs, if perhaps
Thou canst, who art sole Wonder, much less
arm

Thy Looks, the Heav'n of Mildness, with Disdain,
Displeas'd that I approach thee thus, and gaze
Insatiate, I thus single, nor have fear'd
Thy awful Brow, more awful thus retir'd.
Fairest Resemblance of thy Maker fair,
Thee all Things living gaze on, all Things thine
By Gift, and thy celestial Beauty adore
With Ravishment beheld, there best beheld
Where universally admir'd; but here
In this Enclosure wild, these Beasts among,
Beholders rude, and shallow to discern
Half what in thee is fair, one Man except,
Who sees thee? (and what is one?) who shouldst be
seen

A Goddess among Gods, ador'd and serv'd
By Angels numberless, thy daily train.
Empress of this fair World, resplendent Eve,
Easy to me it is to tell thee all
What thou command'st, and right thou shouldst be
obey'd:

I was at first as other Beasts that graze
The trodden Herb, of abject Thoughts and low,
As was my Food, nor aught but Food discern'd.
Or Sex, and apprehending Nothing high:
Till on a Day roving the Field I chanc'd
A goodly Tree far distant to behold

Loaden with Fruit of fairest Colours mixt,
Ruddy and Gold: I nearer drew to gaze;
When from the Boughs a savory Odour blown,
Grateful to Appetite more pleas'd my Sense
Than Smell of sweetest Fennel, or the Teats
Of Ewe, or Goat dropping with Milk at Even,
Unfuck't of Lamb or Kid. that tend their Play.
To satisfy the sharp Desire I had
Of tasting those fair Apples, I resolv'd
Not to defer; Hunger and Thirst at once,
Powerful Persuaders, quick'n'd at the Scent
Of that alluring Fruit, urg'd me so keen.
About the mossy Trunk I wound me soon,
For high from Ground the Branches would require
Thy utmost Reach or Adam's: Round the Tree
All other Beasts that saw, with like Desire
Longing and envying stood, but could not reach.
Amid the Tree now got, where Plenty hung
Tempting so nigh, to pluck and eat my Fill
I spar'd not, for such Pleasure till that Hour,
At Feed or Fountain never had I found.
Seated at length, ere long I might perceive
Strange Alteration in me, to Degree
Of Reason in my inward Powers and Speech,
Wanted not long, though to this Shape retain'd.
Thenceforth to Speculations high or deep
I turn'd my Thoughts, and with capacious Mind
Consider'd all Things visible in Heav'n,
Or Earth, or Middle, all Things fair and good;
But all that fair and Good in thy divine
Semblance, and in thy Beauty's Heav'nly Ray
United I beheld; no fair to thine
Equivalent or second, which compell'd
Me thus, though importune perhaps, to come
And gaze, and worship thee of right declar'd

Sov'ran

Sov'ran of Creatures, universal Dame.
O SACRED, Wife, and Wisdom-giving Plant,
Mother of Science, now I feel thy Power
Within me clear, not only to discern
Things in their Causes, but to trace the Ways
Of highest Agents, deem'd however wise.
Queen of this Universe, do not believe
Those rigid Threats of Death ; ye shall not die :
How should ye ? by the Fruit ? it gives you Life
To Knowledge ? By the Threatner look on me,
Me who have touch'd and tasted, yet both live,
And Life more perfect have attain'd than Fate
Meant me, by vent'ring higher than my Lot.
Shall that be shut to Man, which to the Beast
Is open ? or will God incense his Ire
For such a petty Trespas, and not praise
Rather your dauntless Virtue, whom the pain
Of Death denounc'd, whatever Thing Death be,
Deter'd not from atchieving what might lead
To happier Life, Knowledge of Good and Evil ;
Of Good how just ? of Evil, if what is Evil
Be real, why not known, since easier shunn'd ;
God therefore cannot hurt ye, and be just ;
Not just, not God ; nor fear'd then, nor obey'd :
Your fear of Death then removes the fear.
Why then was this forbid ? why but to awe,
Why but to keep you low and ignorant,
His Worshipers ; he knows that in the Day
Ye eat thereof, your Eyes that seem so clear,
Yet are but dim, shall perfectly be then
Open'd and clear'd, and ye shall be as Gods,
Knowing both Good and Evil as they know.
That ye should be as Gods, since I as Man,
Internal Man, is but proportion meet,
I of Brute human, ye of Human Gods.

So ye shall die perhaps, by putting off
 Human, to put on Gods, Death to be wish'd,
 Though threaten'd, which no worse than this can bring.
 And what are Gods that Man may not become
 As they, participating God-like Food?
 The Gods are first, and that Advantage use
 On our Belief, that all from them proceeds;
 I question it, for this fair Earth I see,
 Warm'd by the Sun, producing every kind,
 Them nothing: If they all Things, who enclos'd
 Knowledge of Good and Evil in this Tree,
 That who so eats hereof, forthwith attains
 Wisdom without their Leave: And wherein lies
 Th' Offence, that Man should thus attain to know?
 What can your Knowledge hurt him, or this 'Tree
 Impart against his Will if all be his?
 Or is it Envy, and can Envy dwell
 In Heav'nly Breasts? these, and many more
 Causes import your Need of this fair Fruit.
 Goddess humane, reach then, and freely taste.



CASSIUS tempting BRUTUS.

BRUTUS, I do observe you now of late
 I have not from your Eyes that Gentleness
 And Shew of Love, as I was wont to have;
 You bear too stubborn and too strange a Hand
 Over your Friend, that loves you.
 It is very much lamented, *Brutus*,
 That you have no such Mirrors, as will turn
 Your hidden Worthiness into your Eye,
 That you might see your Shadow. I have heard,
 Where many of the best Respect in *Rome*
 (Except immortal *Cæsar*) speaking of *Brutus*,

And

And groaning underneath this Age's Yoke
Have wish'd, that noble *Brutus* had his Eyes.
Then since you know, you cannot see your-self
So well as by Reflection; I, your Glass,
Will modestly discover to your-self
That of yourself, which yet you know not of:
And be not jealous of me, gentle *Brutus*,
Were I a common Laugher, or did use
To steal with ordinary Oaths my Love
To every new Protester; if you know,
That I do fawn on Men, and hug them hard,
And after scandal them; or if you know,
That I profess my-self in banqueting
To all the rout, then hold me dangerous.
Honour is the Subject of my Story.
I cannot tell what You and other Men
Think of this Life; but for my single Self.
I had as lief not be, as live to be
In awe of such a Thing as I my-self.
I was born free as *Cæsar*;—so were You:
We both have fed as well, and we can both
Endure the Winter's Cold, as well as He:
For once, upon a raw and gusty Day
The troubled *Tyber* chafing with his Shores,
Cæsar says to Me;—‘Dar’st thou, *Cassius*, now,
‘Leap in with Me into this angry Flood,
‘And swim to yonder Point?’—upon the Word,
Accoutred as I was, I plunged in,
And bad him follow; so indeed he did:
The Torrent roar’d, and we did buffet it
With lusty sinews, throwing it aside,
And stemming it with Hearts of Controversy:
But, ere we could arrive the Point propos’d,
Cæsar cry’d,—‘Help me, *Cassius*, or I sink!’—
I, as *Æneas* our great Ancestor,

Did,

Did, from the Flames of *Troy*, upon his Shoulder
 The old *Anchises* bear, so, from the Waves of *Tyber*,
 Did I the tired *Cæsar*:—And this Man
 Is now become a God; and *Cassius* is
 A wretched Creature, and must bend his Body,
 If *Cæsar* carelessly but nod on him.——
 He had a Fever, when he was in *Spain*;
 And when the Fit was on him, I did mark,
 How he did shake; 'Tis true, this God did shake:
 His coward Lips did from their Colour fly;
 And that same Eye, whose Bend doth awe the World,
 Did lose its Lustre:—I did hear him groan:——
 Ay; and that Tongue of his, that bad the *Romans*
 Mark him, and write his Speeches in their Books;—
 Alas! it cry'd,—‘Give me some Drink, *Titinius*!’—
 As a sick Girl.—Ye Gods, it doth amaze me,——
 A Man of such a feeble Temper, should
 So get the Start of the majestick World,
 And bear the Palm alone.——
 Why, Man, He doth bestride the narrow World,
 Like a *Colossus*; and We, petty Men,
 Walk under his huge Legs, and peep about
 To find our-selves dishonourable Graves.——
 Men at sometimes are Masters of their Fates:
 The Fault, dear *Brutus*, is not in our Stars,
 But in Our-selves, that we are Underlings.
Brutus and *Cæsar*!—What should be in that *Cæsar*?
 Why should that Name be sounded more than Your's?
 Write them together; your's is as fair a Name;
 Sound them, it doth become the Mouth as well;
 Weigh them, it is as heavy; conjure with 'em,
Brutus will start a Spirit as soon as *Cæsar*.
 Now, in the Names of all the Gods at once,
 Upon what Meat doth this our *Cæsar* feed,
 That he is grown so great?—Age, thou art sham'd!

Rome

Rome, thou hast lost the Breed of noble Bloods!
 When went there by an Age, since the great Flood,
 But it was fam'd with more than with One Man?
 When could they say, 'till now, that talk'd of Rome,
 ' That Her wide Walls encompass but One Man?'
 Now is it Rome indeed, and Room enough,
 When there is in it but One only Man,—
 O! You and I have heard our Fathers say,
 ' There was a Brutus once, Who would have brook'd
 ' The eternal Devil to keep his State in Rome,
 ' As easily as a King.'



CATO's SOLILOQUY.

[By Mr. ADDISON.]

CATO alone, sitting in a thoughtful Posture : In his
 Hand Plato's Book on the Immortality of the Soul :
 A drawn Sword on the Table.

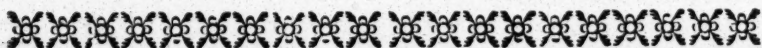
IT must be so.—PLATO, thou reason'st well!
 Else, whence this pleasing Hope, this fond Desire,
 This Longing after *Immortality*;
 Or whence this secret Dread, and inward Horrour
 Of falling into *Nought*? Why shrinks the Soul
 Back on herself, and startles at Destruction?
 'Tis the *Divinity*, that stirs within us;
 'Tis *Heaven* itself, that points out an *Hereafter*,
 And intimates *Eternity* to Man.
Eternity! thou pleasing, dreadful Thought!
 Through what Variety of untry'd Being,
 Through what new Scenes and Changes must we pass!
 The wide, th' unbounded Prospect lies before me;
 But

BUT Shadows, Clouds, and Darkneſs reſt upon it.
 Here will I hold : If there's a Power above us,
 (And, that there is, all *Nature* cries aloud
 Through all her Works) HE muſt delight in *Virtue* ;
 And that, which he delights in, muſt be *Happy*.
 But *When!* or *Where!*—*This World* was made for CÆSAR.
 I'm weary of Conjectures.—This * muſt end them.—

Thus am I *doubly* arm'd ; my *Death* and *Life*,
 My Bane and Antidote, are both before me :
 This * in a Moment brings me to an End ;
 But This † informs me, I ſhall never die :
 The *Soul*, ſecur'd in her Exiſtence, ſmiles
 At the drawn Dagger, and deſies its Point.
 The *Stars* ſhall fade away, the *Sun* himſelf
 Grow dim with Age, and *Nature* ſink in Years ;
 But *Thou* ſhalt flouriſh in Immortal Youth,
 Unhurt amidſt the War of Elements,
 The Wreck of Matter and the Cruſh of Worlds.

* *The Sword.*

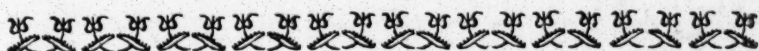
† *The Book.*



PHOCIAS'S SOLILOQUY.

FAREWEL, and think of Death!—Was it not ſo ?
 Do Murderers then preach Mortality ?
 But, How to think of, what the Living know not,
 And the Dead cannot or elſe may not tell ?——
 What art thou, O thou great myſterious Terrour !
 The Way to thee we know ; Diſeaſes, Famine,
 Sword, Fire, and all thy ever-open Gates,
 Which Day and Night ſtand ready to receive us.
 But, what's beyond them ?—Who will draw that Veil ?
 Yet Death's not there :— No, 'tis a Point of Time,
The

The Verge 'twixt Mortal and Immortal Being :
It mocks our Thought ! —On this side, all is Life ;
And when we've reach'd it, in that very Instant
'Tis past the thinking of ! —O ! if it be
The Pangs, the Throes, the agonizing Struggle,
When Soul and Body part ; fure I have felt it,
And there's no more to fear.



HAMLET's SOLILOQUY.

TO BE OR NOT TO BE—That is the Question.—
Whether 'tis nobler in the Mind, to suffer
The Slings and Arrows of outrageous Fortune ;
Or to take Arms against a Sea of Troubles,
And by opposing end them ! To die ?—to sleep ;—
No more :—and, by a sleep, to say we end
The Heart-ach and the thousand natural Shocks
That Flesh is Heir to ;—'tis a Consummation
Devoutly to be wish'd.—To die ?—to sleep.—
To sleep ? Perchance to dream.—Ay, there's the Rub—
For, in that Sleep of Death what Dreams may come,
When we have shuffled off this mortal Coil ;
Must give us Pause.—There's the Respect,
That makes Calamity of so long life.
For who would bear the Whips and Scorns of Time,
Th' Oppressor's Wrongs, the Proud Man's Contumely,
The Pangs of despis'd Love, the Law's Delay,
Th' Insolence of Office, and the Spurs
That patient Merit of th' Unworthy takes ;
When he himself might his *Quietus* make,
With a bare Bodkin ? Who would Fardles bear,
To groan and sweat under a weary Life ?
But that the Dread of something after Death,

(That

(That undiscover'd Country, from whose Bourne
 No Traveller returns) puzzles the Will;
 And makes us, rather bear those Ills we have,
 Than fly to others that we know not of.
 Thus Conscience does make Cowards of us all:
 And thus the native hue of Resolution
 Is sicklied o'er with the pale cast of Thought;
 And Enterprizes of great Pith and Moment,
 With this Regard their Currents turn awry,
 And lose the Name of Action. —



IAGO exciting the Passion of JEALOUSY in
 OTHELLO.

MY Lord, you know, I love you.
 For *Michael Cassio*;
 I dare be sworn (I think) that he is Honest.
 Men should be, what they seem;
 Or, those that be not, would they might seem Knaves!
 Be what they seem.
 Why, then, I think *Cassio's* an Honest Man.
 I do beseech you, good my Lord!
 Think, I (perchance) am vicious in my Guess:
 As, I confess, it is my Nature's Plague
 To spy into Abuse:—and oft' my Jealousy
 Shapes Faults that are not. I entreat you then,
 From one who so imperfectly conjects,
 Your Wisdom would not build your-self a Trouble,
 Out of my scattering and unsure Observance!
 It were not for your Quiet, nor your Good,
 Nor for my Manhood, Honesty, and Wisdom,
 To let you know my Thoughts.
 GOOD NAME in Man and Woman (dear my Lord)

Is the immediate Jewel of their Souls.

Who steals my *Purse*, steals Trash ; 'tis Something, Nothing ;

'Twas Mine, 'tis his, and has been Slave to Thousands ;
But he that filches from me my *Good Name*,
Robs me of That, which not enriches Him ;
And makes me poor indeed.

Oh, beware (my lord) of JEALOUSY ;
It is a *green-ey'd Monster*, which doth mock
The Meat it feeds on. That *Cuckold* lives in Bliss,
Who, certain of his Fate, loves not his Wronger :
But, oh, what damned Minutes tells He o'er,
Who doats, yet doubts ; suspects, yet strongly loves !
Poor and *Content*, is rich, and rich enough :
But Riches endless, is as poor as Winter,
To him, that ever fears he shall be poor.
Good HEAV'N ! the Souls of all my Tribe defend
From *Jealousy* ! ———

I'm glad of this ; for now I shall have reason
To shew the Love and Duty that I bear you,
With franker spirit : Therefore, as I'm bound,
Receive it from me. I speak not yet of proof. ———
Look to your Wife ! Observe her well with *Cassio* ! —
Wear your Eye, thus ; not jealous, nor secure ! ———
I would not have your free and noble Nature,
Out of Self-bounty be abus'd ; — Look to it !
I know our Country Disposition well :
In *Venice* they do let Heav'n see the Pranks,
They dare not shew their Husbands ; their best Con-
science

Is not to leav't undone, but keep't unknown.
She did deceive her Father, marrying You ;
And when she seem'd to shake, and fear your Looks,
She lov'd them most.

H

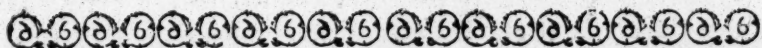
She,

She, that, so young, could give-out such a seeming,
To seal her Father's Eyes up, close as Oak——;
(He thought, 'twas Witchcraft)——But I'm much to
blame.——

I humbly do beseech you, Sir, your Pardon,
For too-much loving you !
I hope, you will consider, what is spoken,
Comes from my Love.—But, I do see, you're mov'd.—
I am to pray you, not to strain my Speech
To grosser Issues, nor to larger Reach,
Than to Suspicion.—Should you do so, my Lord ;
My Speech would fall into such vile Success,
As my Thoughts aim not at.—*Cassio's* my worthy
Friend.——

My Lord ! I would, I might entreat your Honour,
To scan this Thing no farther. Leave it to Time.—
Although 'tis fit, that *Cassio* have his Place ;
(For, sure, he fills it up with great Ability ;)
Yet, if you please to hold him off a while,
You shall by That perceive Him and his Means.
Note, if your Lady strain his Entertainment,
With any strong or vehement Importunity !
Much will be seen in That.—In the mean Time,
Let Me be thought too-busy in my Fears ;
(As worthy Cause I have, to fear, I am :)
And hold her free, I do beseech your Honour.

Shakespear. Othello. Act 3.



BRUTUS's Oration on CÆSAR's Death.

Countrymen, and Friends ! Hear me, for my cause ;
and be silent, that ye may hear ! Believe me, for
mine Honour ; and have respect to my mine Honour,
that

that you may believe ! Censure me, in your Wisdom ; and awake your Senses, that ye may the better judge !

If there be any in this Assembly, any dear Friend of *Cæsar's* ; to them I say, ' that *Brutus*' Love to *Cæsar* ' was no less than his.' If then, that Friend demand, ' why *Brutus* rose against *Cæsar* ;' this is my Answer : ' Not, that I lov'd *Cæsar* less ; but, that I lov'd *Rome* ' more.' Had ye rather, *Cæsar* were living, and die all Slaves ; than, that *Cæsar* were dead, and live all Free-men ?

As *Cæsar* lov'd me, I weep for him ; as he was fortunate, I rejoice at it ; as he was valiant, I honour him : but, as he was Ambitious, I slew him. There are, Tears for his Love, Joy for his Fortune, Honour for his Valour, and Death for his Ambition.

Who is here so base, that would be a Bond-man ? —If any, speak ;—for, him have I offended.—Who is here so rude, that would not be a *Roman* ? —If any, speak ;—for, him have I offended.—Who is here so vile, that will not love his Country ?—If any, speak ;—for, him have I offended.—I pause for a reply.—Since none is made, then none have I offended.

I have done no more to *Cæsar*, than ye shall do to *Brutus*. The Question of his Death is enrolled in the Capitol : His Glory not extenuated, wherein he was worthy ; nor his Offences enforced, for which he suffered Death.

Here comes the Body, mourned by *Mark Antony* : who, though he had no hand in his Death, shall receive the benefit of his Dying, a place in the Common-wealth ; as which of you shall not ?—With this I depart ; that, as I slew my best Lover, for the Good of *Rome* ; I have the same Dagger for my self, when it shall please my Country to need My Death.

Shakespear. Julius Cæsar. Act. 3.

A N T O N Y's Oration over C Æ S A R's
Body.

FRiends, *Romans*, Countrymēn, lend me your Ears!
I come, to bury *Cæsar*, not to praise him.
The Evil, that Men do, lives after them ;
The Good is oft' interred with their Bones :
So let it be with *Cæsar* !

The noble *Brutus*
Hath told you, ' *Cæsar* was Ambitious :'
If it were so, it was a grievous Fault ;
And grievously hath *Cæsar* answer'd it.
Here, under leave of *Brutus* and the rest,
(For *Brutus* is an honourable man,
So are they all, all honourable men)
Come I, to speak in *Cæsar*'s funeral.
~~It was my~~ Friend, faithful and just to me :
But *Brutus* says, ' ~~It was Ambitious ;~~
And *Brutus* is an honourable man.
He hath brought many captives home to *Rome*,
Whose ransom did the general Coffers fill ;
Did this in *Cæsar* seem Ambitious ?
When that the poor have cry'd, *Cæsar* hath wept :
Ambition should be made of sterner stuff :
Yet *Brutus* says, ' He was Ambitious ;'
And *Brutus* is an honourable man.
Ye all did see, that on the *Lupercal*
I thrice presented him a kingly Crown,
Which he did thrice refuse. Was this Ambition ?
Yet *Brutus* says, ' He was Ambitious ;'
And sure, He is an honourable man.
I speak not, to disprove what *Brutus* spoke ;
But here I am to speak, what I do know.

Ye all did love him once, not without cause ;
What cause with-holds you then, to mourn for him ?

O Judgment !

O Judgment ! thou art fled to brutish Beasts,
And Men have lost their Reason!—Bear with me !
My Heart is, in the coffin there, with *Cæsar* ;
And I must pause, till it come back to me.—
But Yesterday the Word of *Cæsar* might
Have stood, against the World : now lies He there ;
And none so poor, to do him reverence.

O masters ! If I were disposed, to stir
Your hearts and minds to Mutiny and Rage ;
I should do *Brutus* wrong, and *Cassius* wrong ;
Who, ye all know, are honourable men.
I will not do them wrong : I rather chuse
To wrong the dead, to wrong myself and you,
Than I will wrong such honourable men.
But here's a Parchment, with the Seal of *Cæsar* ;
I found it in his closet : 'tis his Will.
Let but the Commons hear this Testament,
Which (pardon me) I do not mean to read ;
And they would go, and kiss dead *Cæsar's* Wounds,
And dip their napkins in his sacred Blood :
Yea, beg a Hair of him for memory ;
And dying, mention it within their wills,
Bequeathing it (as a rich Legacy)
Unto their Issue.

Have Patience, gentle Friends ! I must not read it.
It is not meet ye know how *Cæsar* lov'd you :
Ye are not wood, ye are not stones, but Men :
And being Men, hearing the Will of *Cæsar* ;
It will enflame you, it will make you mad :
'Tis good ye know not, that ye are his Heirs,
For, if you should,—O, what would come of it !

Will ye be patient ? Will ye stay a while ?
I've overshot my self, to tell you of it.
I fear, I wrong the honourable men,
Whose daggers have stabb'd *Cæsar* ;—I do fear it.

Ye will compel me then, to read the Will :
 Then make a ring about the corps of *Cæsar* ;
 And let me shew you Him, that made the Will.
 Shall I descend ? And will ye give me leave ?

If ye have tears, prepare to shed them now !
 Ye all do know this Mantle.——I remember
 The first time ever *Cæsar* put it on ;
 'Twas on a summer's evening in his tent :
 That day he overcame the *Nervii*.——
 Look ! In this place, ran *Cassius's* Dagger through !——
 See, what a Rent the envious *Caska* made !——
 Through this, the well beloved *Brutus* stabb'd ;
 And, as he pluck'd his curst Steel away,
 Mark, how the Blood of *Cæsar* follow'd it ;——
 As rushing out of doors, to be resolv'd,
 If *Brutus* so unkindly knock'd, or no !
 For *Brutus*, as ye know, was *Cæsar's* Angel :
 Judge, O ye gods ! how *Cæsar* lov'd him !
 This was the most unkindest cut of all ;
 For, when the noble *Cæsar* saw him stab ;
 Ingratitude, more strong than traitors arms,
 Quite vanquish'd him : then burst his mighty Heart ;
 And, in his Mantle muffling up his face,
 Even at the base of *Pompey's* statue,
 (Which all the while ran blood) great *Cæsar* fell.
 O what a Fall was there, my Countrymen !
 Then I, and ye, and all of us fell down ;
 Whilst bloody Treason flourish'd over us.
 O, now ye weep ; and, I perceive, ye feel
 The dint of Pity : these are gracious drops.
 Kind souls ! What, weep ye, when ye but behold
 Our *Cæsar's* Vesture wounded ?——Look ye here !
 Here is himself, marr'd (as ye see) by traitors.

Good Friends, sweet Friends ! Let me not stir you up,
 To such a sudden flood of Mutiny !

They

They, that have done this deed, are honourable.—
 What private Grievs they have (alas!) I know not,
 That made them do it; they are wise and honourable:
 And will, no doubt, with reasons answer you.
 I come not, Friends, to steal away your Hearts:
 I am no Orator, as *Brutus* is;
 But, as ye know me all, a plain blunt man,
 That love my friend; and That they know full well,
 Who give me public leave to speak of him:
 For I have neither wit, nor words, nor worth;
 Action, nor utterance, nor the power of speech,
 To stir men's blood: I only speak right on.
 I tell you that, which ye yourselves do know:
 Shew you sweet *Cæsar's* wounds; poor, poor, dumb
 mouths!

And bid them speak for me: but were I *Brutus*,
 And *Brutus Antony*; there were an *Antony*,
 Wou'd ruffle-up your spirits, and put a tongue
 In every wound of *Cæsar*; that should move
 The Stones of *Rome*, to rise in Mutiny.

Why, Friends! Ye go to do, ye know not what!—
 Wherein hath *Cæsar* thus deserv'd your loves?—
 Alas ye know not.—I must tell you then.—
 Ye have forgot the Will I told you of.—

Here is the Will, and under *Cæsar's* Seal.
 To every *Roman* Citizen he gives,
 To every several man, seventy-five Drachma's.
 Moreover, he hath left you, all his walks,
 His private arbors, and new planted orchards,
 On this side *Tiber*; He hath left them you,
 And to your heirs for ever; Common pleasures,
 To walk abroad, and recreate yourselves.—
 Here was a *Cæsar*: when comes such another?

Shakespear. Julius Cæsar. Act 3.

MACBETH'S SOLILOQUY.

IF it were done, when 'tis done ; then 'twere well,
 It were done quickly : if th' Affassination
 Could trammel up the Consequence, and catch
 With its surcease, Success ; that but this Blow
 Might be the Be-all and the End-all ; —Here,
 (Ev'n here, upon this Bank and Shoal of Time)
 We'd jump the life to come. —But, in these cases,
 We still have Judgment here, that we but teach
 Bloody Instructions ; which, being taught, return
 To plague th' Inventor. —Even-handed JUSTICE
 Returns th' Ingredients of our poison'd chalice
 To our own lips.

Shakespear. Macbeth. Act 1.



HENRY the Vth's SOLILOQUY.

UPON the KING ! ' Let us our Lives, our Souls,
 ' Our Debts, our careful Wives, our Children,
 and

' Our Sins, lay on the *King* : *He* must bear all.'

O hard condition, and twin-born with Greatness,
 Subject to breath of ev'ry fool ; whose sense
 No more can feel, but his own wringing !
 What infinite Heart-ease must *Kings* neglect,
 Which private men enjoy ? And what have *Kings*,
 Which Privates have not too, save *Ceremony*,
 Save general *Ceremony* ? —————

And what art Thou, thou Idol, CEREMONY ?
 What kind of God art thou ; that suffer'st more
 Of mortal Grievs, than do thy Worshippers ?

Art

Art thou aught else, but Place, Degree, and Form,
 Creating Awe and Fear in other men?
 Wherein Thou art less happy, being fear'd,
 Than they in fearing.
 What drink'st thou oft', instead of homage sweet,
 But poison'd Flatt'ry? O be sick, great Greatness,
 And bid thy *Ceremony* give thee cure!
 Think'st thou, the fiery Fever will go out,
 With Titles blown from Adulation?
 Will it give place to flexure and low bending?
 Can'st thou, when thou command'st the Beggar's Knee
 Command the Health of it?

'Tis not the Balm, the Scepter, and the Ball,
 The Sword, the Mace, the Crown imperial,
 The enter-tissued Robe of gold and pearl;
 The farfed Title, running 'fore the King,
 The Throne, he sits on; nor the tide of Pomp,
 Which beats upon the high shoar of this world:
 No, not all these thrice gorgeous Ceremonies;
 Not all these, laid in bed majestical,
 Can sleep so soundly, as the wretched Slave;
 Who, with a Body fill'd and vacant Mind,
 Gets him to rest, cramm'd with distressful bread;
 And follows so the ever-running year,
 With profitable labour, to his grave:
 And—(but for *Ceremony*)—such a Wretch,
 Winding up days with toil and nights with sleep,
 Hath the fore-hand and 'vantage of a KING.

Shakespear. Hen. V. Act. 4. Sc. 5.

The Speech of GALGACUS the General of the Caledonii *, in which he exhorts the army he had assembled, in order to expel the Romans, to fight valiantly against their Foes under Jul. Agricola. [*Corn. Tacit. VIT. J. AGRIC.*]

COUNTRYMEN and FELLOW-SOLDIERS!

WHEN I consider the *Cause*, for which we have drawn our *Swords*, and the *Necessity* of striking an *effectual Blow*, before we *sheath* them again, I feel joyful *Hopes* arising in my *Mind*, that *this Day* an *opening* shall be made for the *Restoration* of British *Liberty*, and for *shaking off* the infamous *Yoke* of Roman *Slavery*. *Caledonia* is yet *free*. The *all-grasping Power* of *Rome* has not yet been able to seize our *Liberty*. But it is only to be *preserved* by *Valour*. By *Flight* it cannot : for the *Sea* confines us ; and *that* the more *effectually*, as being *possessed* by the *Fleets* of the *Enemy*. As it is by *Arms*, that the *Brave* acquire *immortal Fame*, so it is by *Arms*, that the *sordid* must *defend* their *Lives* and *Properties*, or *lose* them. You are the very *Men*, my *Friends*, who have hitherto set *Bounds* to the unmeasurable *Ambition* of the *Romans*. In consequence of your inhabiting the more *inaccessible* Parts of the *Island*, to which the *Shores* of those *Countries* on the *Continent*, which are *enslaved* by the *Romans*, are *invisible*, you have hitherto been *free* from the common *Disgrace*, and the common *Sufferings*. You lie almost out of the *Reach* of *Fame* itself. But you *must not expect* to enjoy this untroubled *Security* any longer, unless you *bestir* yourselves so *effectually*, as to

* The Caledonii were, according to Ptolomy, the Inhabitants of the interior Parts of what before the Union was called Scotland, now North-Britain.

put it out of the *Power* of the *Enemy* to *search* out your *Retreats*, and *disturb* your *Repose*. If you *do not*, *Curiosity* alone will set them a *prying*, and they will conclude, that there is somewhat *worth* the *Labour* of *conquering*, in the *interior Parts* of the *Island*, merely because they have *never seen* them. What is *little known* is often *coveted*, because so *little known*. And you are not to *expect*, that you should *escape* the *Ravage* of the general *Plunderers* of *Mankind*, by any *Sentiment* of *Moderation* in them. When the *Countries*, which are more *accessible*, come to be *subdued*, they will then *force* their *Way* into *those*, which are *harder* to come at. And if they should conquer the *dry Land*, over the *whole World*, they will then think of carrying their *Arms* beyond the *Ocean*, to see, whether there are not certain *unknown Regions*, which they may *attack*, and *reduce* under *Subjection* to the *Roman Empire*. For we see, that if a *Country* is thought to be *powerful* in *Arms*, the *Romans* attack it, because the *Conquest* will be *glorious*; if *inconsiderable* in the *military Art*, because the *Victory* will be *easy*; if *rich*, they are drawn thither by the *Hope* of *Plunder*; if *poor*, by the *Desire* of *Fame*. The *East* and *West*, the *South* and the *North*, the *Face* of the *whole Earth*, is the *Scene* of their *military Atchievements*; the *World* is too *little* for their *Ambition*, and their *Avarice*. They are the *only Nation* ever known to be *equally* desirous of conquering a *poor Kingdom* as a *rich* one. Their *supreme Joy* seems to be *ravaging*, *fighting*, and *shedding* of *Blood*; and when they have *unpeopled* a *Region*, so that there are *none left alive* able to bear *Arms*, they say, they have given *Peace* to that *Country*.

Nature itself has peculiarly *endeared* to *all men*, their *Wives*, and their *Children*. But it is known to you, my *Countrymen*, that the conquered *Youth* are
daily

daily draughted off to supply the Deficiencies in the Roman Army. The *Wives*, the *Sisters*, and the *Daughters* of the *conquered* are either exposed to the *Violence*, or at least corrupted by the *Arts* of these *cruel Spoilers*. The *Fruits* of our *Industry* are *plundered*, to make up the *Tributes* imposed on us by *oppressive Avarice*. *Britons* sow their fields; and the greedy *Romans* reap them. Our very *Bodies* are *worn out* in carrying on their military *Works*; and our *Toils* are *rewarded* by them with *Abuse* and *Stripes*. Those who are *born to Slavery*, are *bought* and *maintained* by their *masters*. But *this* unhappy *Country* pays for being *enslaved*, and *feeds* those who *enslave* it. And our *Portion* of *Disgrace* is the *bitterest*, as the *Inhabitants* of *this Island* are the *last*, who have fallen under the *galling Yoke*. Our native *Bent* against *Tyranny*, is the *Offence*, which most *sensibly irritates* those *lordly Usurpers*. Our *Distance* from the *Seat* of *Government*, and our *natural Defence* by the surrounding *Ocean*, render us *obnoxious* to their *Suspensions*: for they know, that *Britons* are *born* with an *instinctive Love* of *Liberty*; and they conclude, that we must be *naturally* led to think of taking the *Advantage* of our *detached Situation*, to *disengage* ourselves *one Time or other*, from their *Oppression*.

Thus, my Countrymen, and Fellow-soldiers, *suspected* and *bated*, as we ever *must be* by the *Romans*, there is *no Prospect* of our enjoying even a tolerable State of *Bondage* under them. Let us then, in the Name of all that is *sacred*, and *Defence* of all that is *dear* to us, resolve to *exert* ourselves, if not for *Glory*, at least for *Safety*; if not in *Vindication* of *British Honour*, at least in *Defence* of our *Lives*. How near were the *Brigantes* * to *shaking off* the *Yoke* — led on too by a *Wo-*

* The Brigantes, according to Ptolomy, inhabited what is now called Yorkshire, the Bishoprick of Durham, &c.

man? They burnt a Roman Settlement: they attacked the dreaded Roman Legions in their Camp. Had not partial Success drawn them into a fatal Security, the Business was done. And shall not we, of the Caledonian Region, whose Territories are yet free, and whose Strength entire, shall we not, my Fellow-soldiers, attempt somewhat, which may shew these foreign Ravagers, that they have more to do than they think of, before they be Masters of the whole Island?

But, after all, who are these mighty Romans? Are they Gods; or mortal Men, like ourselves? Do we not see, that they fall into the same Errors, and Weaknesses as others? Does not Peace effeminate them? Does not Abundance debauch them? Does not Wantonness enervate them? Do they not even go to Excess in the most unmanly Vices? And can you imagine, that they, who are remarkable for their Vices, are likewise remarkable for their Valour? What, then, do we dread? — Shall I tell you the very Truth, my Fellow-soldiers? It is by Means of our intestine Divisions, that the Romans have gained so great Advantages over us. They turn the Mismanagements of their Enemies to their own Praise. They boast of what they have done, and say nothing of what we might have done, had we been so wise, as to unite against them.

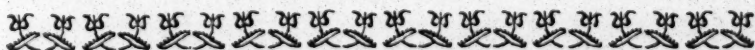
What is this formidable Roman army? Is it not composed of a Mixture of People from different Countries; some more, some less, disposed to Military Achievements; some more, some less, capable of bearing Fatigue and Hardship? They keep together, while they are successful. Attack them with Vigor: distress them: you will see them more disunited among themselves, than we are now. Can any one imagine, that Gauls, Germans, and, — with Shame I must add, Britons, who basely lend, for a Time, their Limbs, and their

Lives, to build up *foreign Tyranny*; can one imagine, that these will not be *longer Enemies*, than *Slaves*? or that such an Army is *held together* by Sentiments of *Fidelity*, or *Affection*? No: the *only Bond* of Union among them is *Fear*. And, whenever *Terror ceases* to work upon the *Minds* of that *mixed Multitude*, they, who now *fear*, will then *hate*, their tyrannical *Masters*. On our Side there is every possible *Incitement* to *Valour*. The *Roman Courage* is not, as *ours*, inflamed by the Thought of *Wives* and *Children* in Danger of falling into the Hands of the *Enemy*. The *Romans* have no *Parents*, as we have, to *reproach* them, if they should desert their infirm *old Age*. They have no *Country* here to fight for. They are a motley Collection of *Foreigners*, in a Land wholly *unknown* to them, cut off from their native *Country*, hemmed in by the surrounding *Ocean*, and given, I hope, a *Prey* into our Hands, without all Possibility of *Escape*. Let not the *Sound* of the *Roman Name* affright your *Ears*. Nor let the *Glare* of *Gold* and *Silver*, upon their *Armour*, dazzle your *Eyes*. It is not by *Gold*, or *Silver*, that Men are either wounded, or defended; though they are rendered a *richer Prey* to the *Conquerors*. Let us boldly attack this *disunited Rabble*. We shall find among themselves, a *Reinforcement* to our *Army*. The *degenerate Britons*, who are incorporated into their *Forces*, will, through *Shame* of their *Country's Cause* deserted by them, quickly leave the *Romans*, and come over to us. The *Gauls*, remembering their former *Liberty*, and that it was the *Romans* who deprived them of it, will forsake their *Tyrants*, and join the *Assertors* of *Freedom*. The *Germans* who remain in their *Army*, will follow the *Example* of their Countrymen, the *Uspii*, who so lately deserted. And what will there be then, to fear? A few half-garrisoned *Forts*; a few municipal *Towns* inhabit-

ed by worn-out old Men ; *Discord* universally prevailing, occasioned by *Tyranny* in those who should *obey*. On our Side, an *Army* united in the *Cause* of their *Country*, their *Wives*, their *Children*, their *aged Parents*, their *Liberties*, their *Lives*. At the *Head* of this *Army* — I hope I do not offend against *Modesty* in saying, there is a *General* ready to *exert* all his *Abilities*, such as they are, and to hazard his *Life* in leading you to *Victory*, and to *Freedom*.

I conclude, my Countrymen, and Fellow-soldiers, by putting you in mind, that on your *Behaviour* this *Day* depends your future *Enjoyment* of *Peace* and *Liberty*, or your *Subjection* to a *tyrannical Enemy*, with all its *grievous Consequences*. When, therefore, you come to *engage*—*think* of your *Ancestors*,—and *think* of your *Posterity*.

N. B. The *Italick* in this Speech, is to be considered as a *Direction* to the *Speaker*, in his *Delivery*.



C O N C L U S I O N.

DIRECTIONS for SPEAKING.

SPEAK the Speech (I pray you) as I pronounc'd it to you, trippingly on the tongue: But, if you mouth it, as many of our Speakers do, I had as lieve the Town-crier had spoken my Lines. And do not saw the Air too much with your Hand thus; but use all gently: for, in the very Torrent, Tempest, and (as I may say) Whirl-wind of your Passion, you must acquire and beget a Temperance, that may give it Smoothness.—Oh, it offends me to the Soul, to hear a robustous Periwig-pated Fellow tear a Passion to tatters,
to

to very Rags, to split the Ears of the Groundlings; who (for the most part) are capable of nothing, but inexplicable Dumb-shows and Noise: I would have such a fellow whipt, for o'er-doing Termagant; *it out-berods Herod*. 'Pray you, avoid it!—

Be not too-tame neither: but let your own Discretion be your Tutor. Suit the Action to the Word, the Word to the Action; with this special Observance, that you o'er-step not the Modesty of Nature: for any thing, so over-done, is from the purpose of Speaking. Now This, over-done or come tardy off, though it make the Unskilful laugh, cannot but make the Judicious grieve; the Censure of which One, must (in your Allowance) o'er-sway a whole Crowd of others.

Hamlet. Act 3. Sc. 4.

John Thompson Esq.
James Dr. J. Martin

F I N I S.

William Sharratt
B L



Thompson

Thompson 7 pair of socks

2 Shirts 1 pair of drawers
1 pair cuffs 5 collars

2 p.s.

3.6. 1.4. 2.8. 6

4.6. 4.5. 6

2.8. 2.8.

3.8. 3.8.

4.5. 5.6.

2.8. 2.8. 2 pen

1 pillow

Thompson

Nicholas

Thomas Thompson

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